

BINGANG

OCTOBER 1980



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DUES FOR CALENDAR 1981 ARE DUE AND PAYABLE IN THE MONTH OF JANUARY. WE OPERATE ON A VERY CLOSE BUDGET, AND THE FEBRUARY 1981 ISSUE OF BINGANG WILL BE MAILED ONLY TO THOSE MEMBERS WHO HAVE PAID FOR 1981 PRIOR TO FEBRUARY FIRST.

PLEASE DO NOT PAY FOR MORE THAN ONE YEAR - EIGHT DOLLARS IN THE UNITED STATES, TEN DOLLARS FOR ALL OTHER COUNTRIES.

BINGANG

THE OFFICIAL MAGAZINE OF CLUB CROSBY FOUNDED IN 1936
Post Office Box 8283 • Sacramento, California 95818

ALSTON W. SUTTON *President-Editor*
MORTON B. MILLER *Vice President-Treasurer*

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HERBERT J. BOOTMAN

1918 - 1980



Our vice-president, Herbert James Bootman, was born October 2, 1918, in Santa Fe, New Mexico, where his mother had returned to have her first-born. At the age of one month, he was taken back to Kansas City, Mo., where his father worked for the Santa Fe Railroad - hence Herb's life-long passion for trains.

Herb grew up in Kansas City, and earned his bachelor's Degree in Mathematics from the then University of Kansas City in 1939. In 1943 he was inducted into the Army Signal Corps, and was sent to the Army's Specialists Training Corps at Stanford University. Subsequently he was stationed in Sacramento, California, where he met and married his good wife Bobbie. Herb was discharged from the Army in February, 1946, and he and his wife spent the rest of the year in Kansas City. Returning to California in 1947, he entered Stanford and received his Master's Degree in Electrical Engineering in June of that year. Also, his son, Marc was born the same week!

The Navy Electronics Laboratory availed itself of Herb's services at the San Diego base, and the Bootmans lived ever since in San Diego. Two daughters were born to the Bootmans - Chris in 1949, Betsy in 1952.

Herb enjoyed 6½ years of retirement. The proud grandpa welcomed five grandchildren in less than three years. Last May he attended the Tribune to Bing in Tacoma, and in June attended his 45th high-school reunion in Kansas City. His delight in his friends was boundless.

His death was unexpected, and painless - his heart just stopped in his sleep - he had endless lists of things he was planning to do --- he lived right up to the end. He died with a pencil in his hand.

Another good man gone, and there weren't enough to begin with! But we were lucky to have known you while you were here, Herb!

KEITH GORDON HYDE

MARCH 31, 1980

Crosby collectors throughout the world were saddened by the passing of Keith Hyde earlier this year. Known intimately by his many friends in Australia, Keith was also a name well-known by friends who never had met him face to face, but who still shared in his many interests, through the mails.

Keith had not been in good health for many years, but his terminal illness was unexpected, and was mercifully short; it was but 12 weeks from the time Keith first learned he had cancer to his passing, but he remained in good spirits right up to the end.

Keith retained his interest in Crosbyana throughout his trying last days; many of his friends who visited him tell of his enthusiasm for records and books, even on the forenoon of the day he was taken to the hospital.

On his last day at home, his wife played records from his collection for him, and he read from the Ken Barnes book, "The Crosby Years" - one of the first off the press had been air-mailed to Keith.

At the end of the services for Keith, a tape of Bing, singing "Swing Low, Sweet Chariot" was played; the Returned Soldiers Association closed the services, and everyone present placed a red poppy on the Australian Flag draped over the coffin.

The minister at the services summed up Keith's character when he said he was a good family man, had integrity, honesty, and was popular, and a most ardent Bing Crosby collector.

Keith was 58; his family resides at 21 Carbeena Parade, West Heidelberg, Victoria 3081, Australia.



THE EDITOR'S PAGES

It is always a sad and wrenching duty to note the passing of those who have experienced the joys of life with you, particularly when that person happens not only to be a fellow devotee of the same same pursuits, but also is a true and dear personal friend. With this issue we note the passing of two of the fine people who have been long time Crosby appreciators, who have contributed much not only to their own interests, but to their fellow Crosby collectors as well. All who knew our vice-president, Herb Bootman, knew one of this world's truly happy people - and deservedly so. And on the other side of the world, Keith Hyde in Australia typified all that was good and fine in a family man, a citizen, and a life-long Crosby collector. Distances prevented the majority of collectors from meeting both of these two fine men face-to-face, but their friends and admirers through the mails were many. Letters of tribute to both have poured in the BINGANG. My personal feelings about Herb are echoed in a letter received from one Australian collector, telling us about Keith's death, which closed with "He was my dear friend, and I miss him, I miss him, I miss him!"

Herb died with a pencil in his hand; his wife, Bobbie, has sent me some notes Herb had jotted down for an article he had promised to write for BINGANG, and some photos Herb had taken to illustrate the article. It has to do with the whereabouts of the guitar Eddie Lang accompanied Bing with in "The Big Broadcast", and most of the records Eddie made with Bing. Look for the article in our next issue of BINGANG.

It is a great pleasure to welcome to our pages Howard Levine, who has written an article about some little-known movie shorts Bing appeared in - and about the also little-known recordings from these movies. The name of Howard Levine has been one to conjure with, ever since your editor can recall. Few have contributed so much in firmly establishing the collecting of Crosbyana on a basis of serious research, as well as admiration for Crosby himself.

Last issue, we ran an advertisement for a small plaque-replica, of the plaque mounted on the wall at the Palladium, in England. The replica was being advertised by Imago to members of the International Crosby Circle, and it seemed to be an item that members of Club Crosby would also be interested in. However, the artist ran into a problem with attorneys, who stated that there had been no authorization for the use of Bing's likeness, and there it stands. An unfortunate occurrence for those who sent in their money in good faith. Elsewhere in this issue is a retraction of the advertisement. Imago is not at fault.

You may well wonder at the irregularity of your receipt of BINGANG. We do have hopes of finally achieving three issues a year, and at the intervals stated. However, the best we can for for 1980 is to meet our commitment of two full-sized issues.

You may note from this issue that a small, real small, group of members of the club are writing almost all of the material appearing in BINGANG. We hope to present even more original material in the months ahead, relying less and less on the duplication of newspaper articles, and rehashing of twice-told tales. BUT - - we cannot do so without the assistance of those of our members who have knowledge of interesting facts, and who take the trouble to write them down and submit them for publication. The fact that one writer's material may appear issue after issue doesn't mean that he or she has taken over the magazine - all it indicates is that some members are more willing to give of themselves than others. Don't worry about writing styles, or typing - everything is retyped, anyway to meet our requirements for reduced size - but we do need material from which to work. There are some articles submitted which haven't yet been printed, but every one will eventually see the light of day here. We'd surely like to hear from some new writers - the vast knowledge contained in the minds of all you members out there staggers the imagination - but let's not hoard it longer! Let your editor present you to our readers in the months ahead!

The preceding paragraph had better not discourage our regulars, who have been keeping this magazine supplied with good material to print. As his articles continue, members will feel an even greater debt of gratitude to Wayne L. Martin, who may just be giving us the background for a self-assembled discography with real substance. Wayne's material has been presented Label by label, which is the way a collector usually approaches the assembly of his record collection. Together with his numerical and alphabetical data, label by label, one should be eventually be able to get together a definitive discography. Other recent discographies have gaps in them - the Zwisohn work, contained in his fine book "Bing Crosby - A Lifetime Of Music". is alphabetical, but doesn't name labels, or give label numbers. The Mini-Discography from England, presents all material in chronological order, as recorded, but while it gives the master numbers, it omits the label name and number, and is difficult to find anything in it, unless you know the exact recording date. Wayne will eventually cover all labels - and then comes the elegant task of intermingling all of his separate alphabetical lists - and voila! there it is!

All of the foregoing may seem somewhat academic to the younger collectors, who may have by this time given up hope of having original label material in their collections - and even much of the real good stuff still hasn't appeared on LPs. Well, in this issue are clues to some of the older material which is now available - and we hope to be able to bring even more such information to your attention in future issues. Please remember, however, all deals are between you, the individual collector, and the person indicating that he or she has material for sale. BINGANG doesn't set or suggest prices, nor can we underwrite any transactions. Be sure you are satisfied with the suggested prices and/or deals before going ahead. To the best of our knowledge, we will limit information in BINGANG to that submitted by members or their families, and we don't contemplate running advertisements from speculators or dealers.

Sheet music grows in its appeal to Crosby collectors - several overseas inquiries have been received from overseas, commenting on sheet music covers pictured in the last two issues, and to the extent possible, we will present a sampling each issue, so long as unusual covers come to our attention, or as they may serve to illustrate an article or commentary. This month's two inside examples both originated in Australia - both are about Bing, mention his name in the titles, and both have his picture on the cover. And one bears the designation: "Official Theme Song of the Australian Bing Crosby Club." Does this suggest anything to our more musical members?

And speaking of sheet music, our back cover presents "WA-DA-DA" "Featured With Great Success by Paul Whiteman's Rhythm Boys"! Music was written by Harry Barris, and the cover features the classic picture of the Rhythm Boys, Al Rinker at the piano, Harry Barris on the floor in a defensive position, and Bing, cymbal in hand, about to spear Harry with a baton. Insofar as is known, this is the earliest specimen of music that actually pictures Bing on the cover - a 1928 date appears on this specimen. If anyone has any music, with Bing on the cover, printed at any earlier date, please let your editor know!

Recently Pat Sullivan sent us a letter telling of her recent activity, and also heralding the early completion date of her TVography, listing all of Bing's appearances on the tube, and also giving all particulars on the musical content of all such appearances. Since most, if not all, of Bing's TV appearances are available from one source or another, this is a fertile field for the collector who is looking for Bing singing some favorite song, which wasn't recorded on disc, or on radio shows. Many of Bing's delightful ad-libs with his guests on his TV appearances are gems.

This issue heralds the appearance of a new writer, our book reviewer, Merrill Willsohn. Hir (we won't divulge at this time whether Merrill is M or F) brings a somewhat different viewpoint than that of your editor in reviewing books - there's nearly a half-century between our first stirrings of interest in Bing - and it's entirely possible that that which seems old hat to a veteran is a brand new experience to a comparative new-comer. Anyway, Merrill lives nearby, reads a lot, has a growing Crosby collection, and asked to be permitted to write for BINGANG. It doesn't need much more to get on the staff!

Shirley Naylor's letter from Australia this time is devoted mostly to the United States - she finally came to "Crosby Country", and went the full route, excepting the Grand Canyon! She visited with Richard Pearson in Arlington. All of this is a round-about way of telling you that Richard has been designated as the United States Representative for Australia's Victorian Bing Crosby Club. Read Shirley's letter for some clues to cause and effect. Also, see inside the back cover for more information on the Victorian BCC.

We have a couple of English contributors this time - Ken Crossland, and Keith Parkinson, and we have hopes of further contributions from them. A substantial percentage of our membership comes from the British Isles, and we here in the colonies should be kept abreast of all that is going on "over there." Certainly, with the enthusiasm England has always shown for Bing, there is much that we can admire and copy in the activities of our English counterparts.

Gregg Hammond has contributed a new mast-head to the Crosby Historical Society; herewith is his tale of his trip to Tacoma, and his first shoulder-rubbing with an organized group of Crosby people. Youth is a refreshing thing to have, but his cartooned likenesses of Mort Miller, Ken Twiss, and your editor reflects a less-than-admirable respect for old age; so they won't be printed in this issue! (* over 21!)

John Salisbury has earned himself a permanent debt of gratitude from all Crosby people through his devoted radio work, over the years, featuring Bing. His "The Crosby Years", running over half a year of Sundays, will never be approached as an objective evaluation of Bing, his works, and his influence on the entire entertainment industry. So well-known is his radio work that author Ken Barnes sought John's permission to use "The Crosby Years" as title for his recent book about Bing. John now continues use of the title through a regular column in BINGANG, starting with this issue. His arrival adds a distinct note of class to BINGANG, and brings promised pleasures to all our many readers. We are grateful to John for joining our ranks.

Over the years, Henry Hollow, of Tasmania, has taken the occasion to communicate his likes and dislikes to various Crosby Clubs and associations. Like Mount St. Helens, Henry has been in remission for a short time, but bursts forth in this issue with his reactions to recent records which have used the Buddy Cole-Bing tracks as a starting point for "enhanced" releases of several previously unavailable songs. Bear in mind that Henry evaluates everything against the maximum potential, and in doing so, he identifies some improvements that the "ideal" use of the Cole numbers might have produced. It is refreshing to again share with Henry the workings of his never-idle and ever-productive mind. I'd buy a dozen copies of Henry's first record, if he could only bring it about. Henry never tears down - he rather questions whether the product is as good as it might be.

Ralph Harding (and may his recovery from his bout with the physical forces that humble even the hardiest of us! continue, and continue, and continue!) has written us a letter which is offered hesitantly, lest it be regarded as self-advertisement by the editor. However, Ralph makes some points he considers important for a magazine devoted to Bing, and makes a splendid offer of the use of any and all material which appeared in the several years' issues of THE CROSBY COLLECTOR. This file is a golden treasure of much material about the historic Bing, and starting with next issue, you may expect a regular serving of excerpts from the still-remembered and respected COLLECTOR.

The International Crosby Circle celebrated its 30th anniversary this fall, and master of ceremonies Michael Crampton printed in the official program a letter from the officers of your Club Crosby to the ICC, wishing them a long life. Just think, if they are around to help us celebrate our 100th anniversary, they will be 86 years old! That's getting right up there!

For some time, member Pat Firth has been conducting a poll of all known Crosby collectors, to learn, if she could, of the favorite Bing Crosby recordings. She has been laboriously hand-writing letters to members of Club Crosby - a Herculean task, and one we are sure you will agree is both time-consuming, and exhausting. Already, Pat has some surprising results about favorites, but she wishes to include opinions from overseas, and confesses that the letter-writing is becoming just more than she continue, and still have time for her own life and that of her family. Won't all of our over-seas members take a few minutes to drop Pat a line, identifying your 10 favorite Bing songs (in relative order, if possible!) and, if you feel you have the inclination, tell her why you picked the ones you did. Also, if you live here in the States, and haven't heard from Pat, it could be that the membership list Pat had to work from was incomplete - and doesn't even pretend to contain members who joined after the first of this year. When all precincts are heard from, Pat plans to write a story of her findings. Will your favorites be in the top ten? Not if you don't write to her! This is a project that BINGANG is really interested in - PLEASE write to Pat, any and all members who haven't written to Pat before on this subject. Address your letters or Postal cards to; PAT FIRTH, 899 GREEN STREET, PHILLIPSBURG, NEW JERSEY, 08865. Thanks in advance from Pat, and YT.

SHIRLEY SEES THE U S A!

This is SHIRLEY NAYLOR ONCE AGAIN REPORTING FROM DOWN-UNDER. Bingang flew in on April 18 in the midst of my packing, which naturally took second place while I did some quick perusals, but not before I had some minor troubles. Having read the special notice, yes, dear readers, I completely removed the two staples, and had 51 loose sheets of paper floating around my lounge, then spent 30 minutes sewing them together again!

Well, as you may have guessed from little bits earlier on, I did make it to CROSBY COUNTRY. I left Sydney on April 22nd, and arrived at SFO the same night, after 16 wonderful hours in the air! Really! I rang Priscilla and we had a wonderful talk then made arrangements to get in touch again when I got back to San Francisco on May 12, after my trip, as I was spending a couple of extra days in SFO so I could visit her.

On our leisure day we all took the Monterey and Carmel tour - this I found very interesting, and I was counting on seeing Pebble Beach; on mentioning this to our Tour Escort, Jay, I was told "SHIRLEY, THAT IS NOT ON THE TOUR!" Well, I am not easily deterred, so biding my time, saw the Monterey Cyprus (which you all know Bing wore on his blazer) climbing TENACIOUSLY on its ROCKY, WIND-SWEPT PERCH and past Clint Eastwood's house which was usually stopped at but none of us wanted to, so I said "I AM A CROSBY FAN AND DO NOT INTEND TO MISS SEEING WHERE BING HAD HIS TOURNAMENTS, AND THAT IS THE MAIN REASON I TOOK THIS TRIP." Jay weighed the Pros and the Cons, and said, "Well, as no one wants to see Clint's house, we will stop at Pebble Beach." So I made history; it was wonderful to walk through the gate knowing the many times Bing had done the same thing - found the monument that had been erected, and had my picture taken, which incidentally came out quite good.

On arriving at my room in Washington, D.C., there was a phone message for me from Richard Pearson, of Arlington, to ring. I did, and later he called with his friends Howard and Dorothy Daniel (Howard is a Crosby man) and Barbara Dyer of England, and we went to "Blackie's House of Beef" for dinner - then a tour of Washington by night. After a daytime tour of D.C., I was met by Barbara at "Jimmy's Tooth Pick" and went by Metro subway to Arlington. What I remember best was buying the ticket - had 3 goes with three different dollars before it swall-



Shirley Naylor and her friend Richard Pearson. Read about his new assignment inside the rear cover. Congratulations, Richard

owed my money and gave me me a ticket! A trip to a small store, and noting the prices were dearer than home--visiting Richard and seeing his Crosby discs & mementos - and all the beautiful azaleas, which put ours to shame! I had never seen so many kinds, and the colors were just out of this world! Then I asked to see the Iwo Jima monument - Richard has lived here for all of his life, and he had never seen it! So we sallied forth, and after we hit the right trail - it was worth it - haven't been so impressed with anything in all my life before, it was beautiful! Time was getting on, so took some photos and one in particular is super - the sun was setting in the background; then, another tour around Washington at night, and back

to the hotel. It was great to have this visit with Richard - he visited me in 1978 in Australia when he was on a visit there.

Was thrilled to see the Lincoln Memorial, the graves of President Kennedy and his brother; and the Tomb of the Unknown Soldier; these I had seen in "THE VIRGINIA WAY" a book Richard gave me, but to see them actually, was an experience I'll never forget. If I ever get a chance to visit again, I would love to spend more time in that area as two days really wasn't enough time to see it all.

LOS ANGELES - Saw the Mission at San Juan Capistrano, which was fabulous - how many remember Gene Autrey's version of "When the Swallows Come Back to Capistrano?" The next day we went to Universal Studios, then stopped at Grauman's Chinese Theater, where I found Bing's foot and handprints and had fun trying to photograph them without shadows. Being Sunday, the forecourt was crowded - but after three tries, I made it. I didn't find his stars on Hollywood Boulevard, as we had to go. Monday being our last day of our tour (by the way our hotel was in Pasadena) I hired a taxi from the hotel and went to the Holy Cross Cemetery. A chap was watering the lawns, and I went up to him and said "I HOPE YOU AREN'T WATERING THE ONES I WANT TO SEE, Because if you are, you'll have to turn the sprinklers off." He looked startled, but when I mentioned the name CROSBY he took me over to where all four were covered with beautiful flowers. He told me that a lady comes out every week and puts fresh flowers on them - even on Brian, Phil's son. When I told him I was from Australia and had been

a Crosby fan for 40 years, and had letters from Bing, and even one of his pipes, he really was amazed but the look on his face was a picture when I told him I had come by taxi from Pasadena - he said I should have come by bus - but I just said it was too much trouble, and this way I got back to the hotel without any trouble. I took some photos of the graves, and the Taxi Driver took a nice one of me at Bing's grave - the man was very nice, and turned the meter off and walked around with me and was very interested. The trip cost me \$27 each way, but it was worth every penny, and I fulfilled an ambition. I couldn't see Bing whilst he was alive, but was able to pay HOMAGE AT HIS RESTING PLACE. It was so peaceful, and so beautifully kept, with the Grotto in the background.

The rest of the tour group flew home, but I phoned Priscilla and made arrangements to go to San Mateo the next day, Tuesday the 13th. Was wonderful to browse through her Crosby room, and had my photograph taken with one of Bing's hats - after all these years, corresponding, we finally met. It is so great to meet folk you have been writing to, it makes life more interesting. With some of her friends, we all went to dinner at "Charlie Brown's." Present were Hoby and Cathy Wilson (who later kindly drove me to SFO) Les and Evelyn Wilson (who gave me a tape with Bing on it) Frank and Louise Salas, Larry Gunn, his wife Ann, and an Aussie, Jack Larkin, who isn't a CC member. (Yes he is, Shirley - we signed him up next week!) After dinner we all went back to Priscilla's, and saw movies of Bing's 1960 golf tournament.

The 14th I had hoped to visit Kathryn Crosby but as my letters weren't answered - I had written to her 8 weeks before leaving home - I had to settle for seeing the Hillsborough home through the front gate. Frank Murphy was lucky to have been able to visit the house, but as I am just a dedicated fan from Down Under, I would have liked to have had a note saying it wasn't convenient.

Met Donna and Tom Coulter. I have been writing to her for years, she used to help with

BINGANG. They took me to tea at a Chinese restaurant which was really super.

On May 15, I took off for Tacoma; it was a nice flight and the 50th anniversary of hostesses on air flights - was given a nice certificate to mark the occasion. Ken Twiss was at SEA to meet me, and took me to the Doric, where I had a nice room overlooking the bay. At night the ships were lighted, and it looked like a fairyland. I saw the plaque where the Crosby tree was in the Plaza, and visited the Historical Society office. Then to see Bing's home which is nicely kept by the owners who are no doubt a little tired of us Crosby people taking pictures.

Then to Point Defiance Fort to see the Memorial Rose Garden with Bing's Rose planted, and it should make a wonderful spectacle when it is in full bloom. Hope our nurseryman can get the All American Bing Crosby Rose later, as I know I will have a special place for it.

May 16, Ken and friend took me to lunch, and we had some hot Mexican dish, which was quite nice, then we went to see the Narrows. The bridge there was known as Galloping Gertie. Then, May 17, to Tumwater to see Bing's grandfather's house, which is a beautiful small cottage, amongst shrubs, azaleas. Photos were again the order of the day.

Monday the 19th the newspapers were full of the news that Mt. St. Helens was blowing again. Ken took me to the airport, thence back to SFO and then on back to home, after a trip that had lasted four weeks, and which now seems like a WONDERFUL DREAM, and very hard to believe that have at last seen CROSBY COUNTRY.

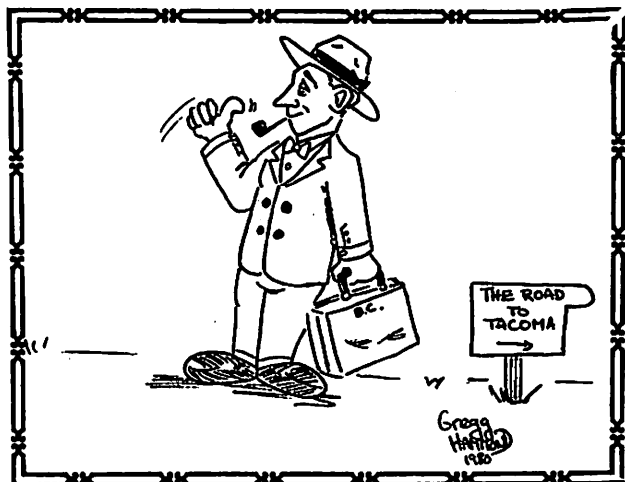
Had a week in Sydney visiting my relatives, and reliving my trip as they were all interested. Flew home from there because of a railroad strike, and then had 10 days in which to relax - and I mean relax, before going back to work.

Thanks to everyone again for making my visit most memorable; with my slides, post cards, and memorabilia I'll be able to relive it forever. Until next time, CHERRIO!

SPECIAL NOTICE: The March 1980 BINGANG carried an advertisement for bronze and/or silver replicas of the Commemorative Plaque placed on the wall of the Palladium in London. The advertisement gave the address of the artist. Many of our members wrote seeking to purchase replicas (in miniature) of the plaque. Please be advised that the mini-plaques were offered for sale in error. THEY ARE NOT AVAILABLE AT THE PRESENT TIME BECAUSE OF MATTERS BEYOND THE CONTROL OF THE ARTIST. CHECKS HAVE BEEN RETURNED. YOUR UNDERSTANDING IN THIS MATTER IS APPRECIATED.



MR. HAMMOND GOES TO WASHINGTON



When the first bulletins went out that the Bing Crosby Historical Society was having its second annual tribute to Bing in May, I immediately planned to attend.

Around January, my mother and I made our reservations for the hotel, plane, and the different events. At the time, it seemed as if May would never come, but it was very soon upon us. I was taking my mother as a birthday present, her birthday being May 2nd, the day we always knew as Bing's day until we arrived in the state of Washington.

Just about a month before we were to fly to Washington, Mount St. Helens had started celebrating Bing's birthday early. In correspondence with Ken Twiss, president of BCHS, he had advised me that Mt. St. Helens was nowhere near Tacoma. Nevertheless, my mother was still somewhat worried, and not until we got out the atlas did she feel that it was far-enough removed for us to make the trip!

We had a very pleasant flight on North West Orient - George Burns entertained us in "Just You and Me, Kid" - but on arriving at Seattle-Tacoma Airport, we found that we had just missed the Airporter (a van-type bus that shuttles people from airport to hotel and back) so we waited. And waited. And waited.

Our room at the Tacoma-Doric Motor Hotel was on the fifth floor, with a lovely view of the paper factories. After settling in, we sought the Historical Society office in Old City Hall.

As we walked up one hill and down another, I soon discovered I was reading the map upside-down, and we had gone in the wrong direction!! After asking a passerby a few hasty questions we soon found ourselves at Old City Hall.

We were immediately welcomed by Ken Twiss, Quentin Rinehart, Frank McMahon, and Elsie Church as if we were old friends. Ken also told me a secret not to tell my mother, but would she be surprised at the banquet Saturday night!!

Well, after looking at all the great photos, sheet music, a pair of Bing's pants, bow tie, hat, and a very early and rare photo of Bing and his sister, we saw written under a photo of the birthplace that Bing was born on May 3. This certainly confused me then, and it does now. Bing always said May 2nd.

We found out that Rosemary Clooney was not going to be at the tribute - a great disappointment - but we did hear a tape of her on John Salisbury's presentation.

It was time to get ready for dinner, and to get ready for the film program. After a very pleasant and filling dinner (might I also add reasonably priced) we started our walk back to the Doric. But instead of going as we came, my Mom suggested that if we went around this way to the left, we would find ourselves near to the hotel. We walked, and walked, and walked. Past the paper factories, past the fish cannery, past civilization. Well, to tell the truth, we were lost!!!

We couldn't go back, we had gone too far - - all we could do was follow the sidewalk around, because one side was water - the other sheer cliff.

Finally we came upon what seemed to be a small town, actually part of Tacoma. I went into a restaurant to call a taxi, but not knowing the street address, I went back outside. My mother called me - it seems that a couple were leaving, going right near the Doric; they offered us a ride - - which we quickly accepted! After giving us a quick tour of Tacoma, we got to the Doric. We ran to the 565 Club so we wouldn't miss movie night.

We most certainly didn't miss movie night, and saw some of the best and rarest Bing on film that was to be seen: "Please", "Here Is My Heart", "Where The Blue Of The Night", "Star Night At Coconut Grove", and many other shorts. All in beautiful pristine prints. Unfortunately, the 565 Club is much like an airplane hangar, and has the acoustics of a cave. So, because of the echo, Bing sang every song twice!

Also sitting right behind me were the Crosby whistling imitators, or the Hartz Mountain canaries. Bing didn't sing anything without a whistled accompaniment.

The next day we had the tour of Tacoma and Olympia, when we saw Bing's birthplace, Saint Patrick's Church, where Bing was baptised, many of the Crosby homes, and Bing's grandfather's home in Olympia.

This is also when on the bus I saw two men wearing pale green Bing buttons. As I handed out papers describing Bing's grandfather's home, one man handed me a green button. I put two and two together, came up with three, and realised I had just met Club Crosby's president and secretary-treasurer - Al Sutton and Mort Miller.

I was seated immediately in front of them on the bus, so was able to carry on a conversation with them for the remainder of the trip. Getting a sore neck from turning to (ugh!) face them but also getting many answers to my proliferation of questions, made the sore neck worth while. (I also got a new membership card!)

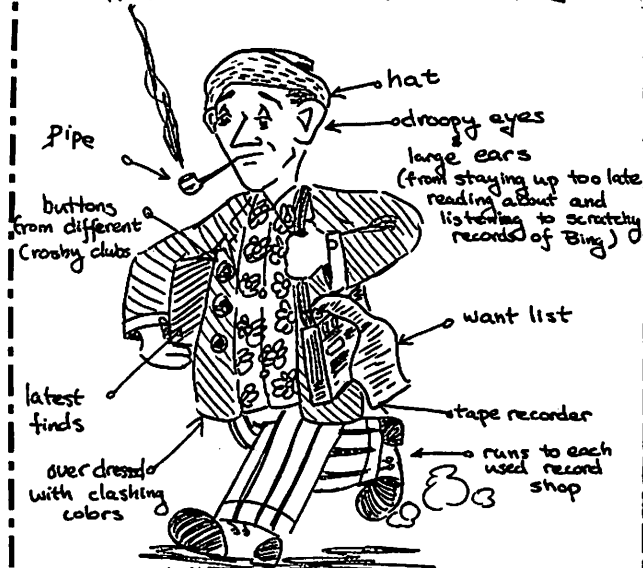
We had a very enjoyable lunch with Gordon Hooper from Great Britain, who told us of seeing Bing at his last concerts in England. A very thrilling and poignant story, of how Bing gave all the money, his time, and his energy to charity - and how he might have over-extended himself after so recently recovering from that terrible fall in Pasadena - this might have hastened his death, giving his life to charity.

Then we were off to Olympia to Bing's Grandfather's house. A beautiful little white structure, lovingly restored. But the docents - the ladies who take you on the tours of the house will tell you that the photo of Bing's Dad, hanging on the wall, is Everett, and that his Grandfather's photo is Harry Crosby (Bing's Dad)! So much for accuracy in Olympia!

That afternoon I went down town to buy some batteries for my tape recorder, as that night was the banquet, and I wanted to get the speeches on tape. I also stopped at a local second-hand book

store, that also deals in records. Not only did I buy too many books, but I picked up about eight pieces of sheet music with Bing's picture on the cover, and also the album "Goldilocks", Bing's animated TV special with his family. I had never heard this before, and now it's a cherished part of my collection. You should have seen my mother when I walked into our room with the box full of books and records!

HOW TO TELL A CROSBY COLLECTOR



The banquet that night was super. Ken said my Mom and I had special seats, and my mother wondered why. I replied that it must be because we were from New York. (We sat right next to the stage).

Then after a great meal, Bill Osborn, the MC, announced that tonight was my Mom's birthday, the same as Bing's, and a birthday cake was brought to her. Was she ever surprised! (This was the secret Ken had told me about the day before, and why we had special seats). Everyone at the table sang "Happy Birthday", including Herb and Bobbie Bootman, Quentin Rinehart, Pat Sullivan, and from England, Mary Throp. And let's not forget the Graham Reads from Australia.

On the program that night were the John Holte Swing Band, Roy Chappell, Father Dussault from Gonzaga, and Robert Pasch. Also representatives of the many Crosby societies were introduced and asked to speak. Due to a betrayal by a tailor, we saw only one side of Al Sutton that night, so it would seam. (joke).

The topper to the night was the showing of "The King Of Jazz". I have never heard so many differing opinions of a film in one evening. It seemed you either loved it, or you hated it. When viewed as the historical relic it is, it comes off much better. It certainly was a different film, unlike anything Bing did after it. And as the only film record we have of Bing performing as a part of the Rhythm Boys, it is a very important film indeed.

Also, that night I purchased a complete set of Spokane records, a worthwhile investment. Oh, yes, let's not forget the 'phone call from Al Rinker.

Sunday, many people were leaving, and the taped versions of the TV shows were planned to be shown. Unfortunately, the tapes were locked up in the 565 Club, and the janitor didn't come to work until 2:00 PM, so we saw only a few shows. But while waiting for the TV shows, we got to talk to many of our fellow members, all of whom are very nice people: Dennie Pereyra, the Larry Gunns, Phil and Dorothy Smith, Jack Larkins, from Australia, Shaumne Barreto, and others.

The next day we had to leave, and we said goodbye to the few people that were still left. It was with a saddened heart that we said Good-bye to Tacoma, a town that for three days seemed to be part of Bing Crosby again. His presence was certainly felt there; perfect strangers would say "Hello" to you on the street. If you mentioned Bing to a shop owner, he'd smile and say "What a great man", or something similar. While riding in the elevator our first night at the Doric, Muzak was playing "I've Get The World On A String".

Perhaps next year we could have a time for the collectors to trade and sell to each other. Perhaps people could share items from their collections - an organized "Show and Tell", or "Show and Play" time.

Maybe we should consider a Bing-gang sing-along to a few of Bing's records - everyone wanted to whistle or sing along with Bing during the films. Viewers might appreciate a formal "whistle and sing" session which would get this out of their systems, so they would be quiet during the films!

Also, I should like to suggest that we might try to have personalities on videotape, rather than on the telephone. It shouldn't be too costly, and we'd know for sure ahead of time who would be delivering a message to those present. And the ability to replay such messages would increase their value to the Society.

All in all, it was a great 4 days - and I met and made friends with so many nice people. All of you who haven't attended yet, try to do so next year!

It was certainly a tribute to Bing, one that will never be forgotten by me.

george bentley

In a letter to President and Mrs. Carter, our friend George had written in part:

"When Bing Crosby died in Spain in October 1977, it was reported in the daily press that you had invited him to the White House - to perform, I believe. I...write for BINGANG, which is the magazine of Club Crosby..."

A reply from the White House, addressed to Mr. Bentley, stated:

"Mrs. Carter on October 12, 1977, wrote Mr. Crosby to invite him to perform at the annual White House Christmas party for members of the White House press corps. In her letter, Mrs. Carter indicated that for their first Christmas in the White House the Carters would especially like to have Mr. Crosby sing some of his wonderful Christmas selections.

"For all the roads he travelled in his memorable career, Mr. Crosby remained a gentleman, proof that a great talent can be a good man despite the pressures of show business. He lived a life his fans around the world felt was typically American: successful yet modest, casual but elegant. He revolutionized popular music, sang the biggest hit of all time, yet was a man who would be at ease in any American home."

The President might have added 'including the home of the President - the White House at Christmas.' "

OFFICIAL THEME SONG OF AUSTRALIAN BING CROSBY CLUB

IT IS CROSBY

-WHO ELSE COULD IT BE?

Lyrics by
VIC & BOB REES

Music by
ERIC AITKEN
JUNE STEVENS



PUBLISHERS OF
'LILI MARLENE'



AUTHORISED FOR SALE ONLY IN AUSTRALIA

Verse

Some folks like to hear an Op'ra,
Some folks listen in to swing,
Some folks like to hear Sinatra;
We like listening to Bing.

Chorus

Who's the one to sing
Almost anything
And still be liked the most?
Yes the name is Bing
It is Crosby
Who else could it be?
Who's the one to croon
melodies? and soon
You'll hear the people say
It's their favourite tune-
It is Crosby
Who else could it be?
He has given us Pennies From Heaven,
Dolores, and Clementine
And hits like Going My Way.
He's sung for a decade
And yet he's still top crooner today.
That's the way it goes,
Ev'rybody knows -
Who leads the Hit Parades
Packs the picture shows:
It is Crosby, We know you as Bing,
And we hail you as king!

If Bing Would Only Sing To Me

Lyrics by

ERIC AITKEN · WILL ZEYAN · JOHN WHEELER

Music by

ERIC AITKEN

Professional Copy Only NOT FOR SALE



Verse

She's just a lovely teenager
Dreaming a dream that will bring
A voice that she's loved since her childhood,
A voice that she hopes will be Bing's:

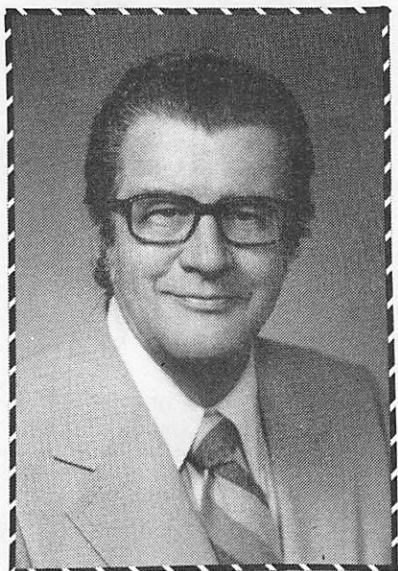
Chorus

If Bing would only sing to me
Imagine how happy I would be
Sitting 'neath the moon
List'ning to him croon
Could there be a dream more heavenly?
If Bing would only sing to me
It would become my fav'rite memory
In my devotion
I'd cross the ocean
If Bing would only sing to me.

THE CROSBY YEARS -

A REGULAR NEW COLUMN BY PORTLAND'S MOST RESPECTED RADIO PERSONALITY

JOHN SALISBURY



When Al Sutton and Herb Bootman indicated at the second annual Crosby Historical Society bash in Tacoma last May that they would welcome any sort of contribution I might make to BINGANG, I suggested a series of columns under the above title. I was greatly saddened by the news of Herb's untimely death, and I regret that I never had the opportunity to take advantage of his invitation to visit him while in San Diego. I just never got to San Diego, and I would so liked to have known him better. Al Sutton has written a beautiful & loving tribute to Herb elsewhere in the magazine

"The Crosby Years", as most Crosby collectors are aware, was the title of a 19-week series we presented on KXL in 1973. I think I was the first to use the title. It was picked up later (without my permission) by a syndicator of a Crosby series following Bing's death, and this year (with my blessing) by Ken Barnes who has turned out the latest book on Bing. It's available in the United Kingdom, but unfortunately not in the US -- at least as of this writing. Ken and I met in Los Angeles in December of 1977 at which time he told me he was at work on the book. He said he would like to use my title, and I said "Be my guest -- but send me an autographed copy when it's published." I'm still waiting for it, but, through the good offices of my friend, Vern Taylor, I've had a chance to read Ken's version of "The Crosby Years" and that shall be the subject of this first column.

I think Ken has done a superb job of giving Crosby buffs a different look at Bing -- the Bing of the recording studio. If one is fortunate enough to have tapes of the rehearsal sessions Bing had with Ken and Pete Moore's orchestra, he will not find it difficult to flesh out, in imagination, what Ken describes in his book. The true value of the Barnes tome lies in its chapters on the "Legend In Perspective", "Bing --- The Vocal

Innovator", and "BingSings On". In these pages, Ken gives us a rare picture of Crosby the recording artist at work plus his own analysis and his judgement of Bing's place in the history of popular music. Ken may be slightly prejudiced -- of course -- but as one who is reasonably objective about Bing I find Ken's analysis quite accurately on target. And he does quote, in particular, the excellent study by Henry Pleasants from his book "The Great American Popular Singers".

I found it rather amazing that Ken was unable to find a copy of Barry Ulanov's 1948 biography, "The Incredible Crosby". Surely some member of the British fan clubs has it. Barnes says he has been trying to trace it for years". I could have loaned him my copy -- so could Vern Taylor and a few dozen other collectors on this side of the Atlantic.

Barnes' book delineates the recording sessions Bing had with Fred Astaire and Johnny Mercer, and some of them are on the rehearsal tape being passed around among the buffs -- and he also discusses how he acquired those CBS tapes out of the 1950s when Bing, Buddy Cole and company got together. The albums Ken has produced with Pete Moore from those sessions -- "Songs of a Lifetime" and "Come Rain or Come Shine" -- speak eloquently for themselves. With these, Ken has given Bing lovers -- and radio stations that will play them -- a great gift of Crosby at his prime.

Ken also devotes a section of his book to his own analysis of a number of Crosby recordings, made at various stages of his career. I found myself pulling out the recordings he mentioned to see if I agreed with him. For the most part, I did. But Barnes failed to mention a couple of my personal favorites, both from "Mr. Music", which I think demonstrated better than any others in his mid-career how beautifully Bing rose to whatever vocal challenge he encountered. I speak of his two duets with opera star Dorothy Kirsten; "Milady" and "Accidents Will Happen". I have often played them for friends who marvel at the power of Bing's voice -- a power he rarely displayed when he left his early years behind him.

A young lady from somewhere in the east wrote me recently asking me to name my ten favorite Crosby recordings. She wanted to use them in some sort of a compilation she was doing. I may have shocked her, for I mentioned those two from "Mr. Music", plus "Samantha" from "High Society", "Soor" from "Mississippi", "Roundup Lullaby" from "Rhythm On The Range" (which Ken omits from his list in the filmography section of his book) "A Man and His Dream" from "The Stormmaker", and, of course, "June In January", "Pennies From Heaven" and "I Can't Escape From You".

There are passages in Ken's book in which he tends to repeat himself, and I found the rehash of Bing's biography a bit tedious since it's been recounted time and again. Yet Ken's book may very well be the first picked up by a generation not all that much exposed to Crosby, and the biography will help the younger generation to understand what he was all about.

There is also a section devoted to a reasonably complete discography, although Barnes list

is not nearly as detailed as the stupendous compendium put together with loving care by the messrs. Harding, Roberts, Parkes and Reynolds; a filmography which omits, as does every other list, two short subjects Bing made during the so-called "Mack Sennett Days": "Please"-- a film which I have seen in the Bob DeFlores collection and which contains a slightly different version of the title song as Bing sang it in "The Big Broadcast"--and "Just An Echo", which DeFlores is currently trying to obtain from a New York collector. My friend, Vern Taylor tells me there are also some Pathe short subjects with Crosby which never show up in the filmographies. (See Gordon Wall's article in the March 1980 BINGANG. Also, see the article "Sheet Music Clues" in this issue).

There is also a section containing the sheet

music versions of several Crosby hits, which is fine if you play an instrument -- or if you can sing like Bing!

One can nitpick Ken Barnes's effort, of course, but I think in the overall it is a treasure and a valuable addition to the growing Crosby lore. Ken very kindly mentions our "Crosby Years" series in the credits and quotes Bing's response to my question, "What is Bing Crosby Really like?" on page 30.

Ken deserves high praise from Crosby buffs, and from all who are interested in learning more about the most legendary of the popular music stars.

In future columns, I'll discuss my own association with Bing and share with you my assessment of his place in the melodic firmament of popular song.



GUS ARNHEIM

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"Cocoanut Grove"

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BING CROSBY ... HARRY BARRIS ... AL RINKER

BILLY WHITE
The Golden Voiced Tenor

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Nightly and at Saturday Teas

ALL STAR NIGHT
EVERY TUESDAY

COLLEGE NIGHT
EVERY FRIDAY

120

The following unidentified clipping turned up in a collection acquired by Wayne L. Martin: Question: How did the late Bing Crosby acquire his whistle, the trademark of so many of his records?--YT, Dallas.

Answer: When Bing began his recording career, Columbia Records was so uncertain of how to handle him, they assigned a meager four-piece orchestra to back him up. The recording director, Ben Selvin, was even more skeptical, and advised the young hopeful not to sing at all for the second chorus--just whistle. The gimmick stuck!

BILL SMUTNEY, 2701 LEONARD, LA CROSSE, WISCONSIN, 54601. Bill is interested in hearing from fans all over who collect Videotapes of Bing Crosby. Write and give videotape format you have. Also, Bill has these duplicate Crosby items: TV Network Publicity photos, 1930s, 1940s 1950s, movie and song hit magazines, news paperand magazine clippings, and the like. Will trade for anything on Philadelphia's own Super-teen Singer-Actress ANDREA McARDLE, Broadway's original "ANNIE". Clippings, photos, programs, and anything from the 1978 London production of "ANNIE" that ANDREA McARDLE starred in at the Victoria Palace Theater are wanted. Also, anything is wanted in trade on singer-actor BOBBY DARIN-photos, clippings, foreign pressed records LPs, EPs, 45s, with picture sleeves, and covers. Write first before sending anything in trade. He will also sell his CROSBY items. Send SASE or, outside the USA, send International Reply Coupon for reply.

Ad from the "Play Goer" of November 17, 1930, program from the Grauman's Chinese Theater, in Hollywood. The movie showing was "The Big Trail" starring John Wayne in his first starring picture, directed by Raoul Walsh.

bing's brunswicks

wayne l. martin

In this issue, our discographer Wayne L. Martin continues his scholarly listing of Bing's records. In the last BINGANG, Wayne listed all of the Blue Deccas; he now lists for you all of the Brunswicks - not only the original Brunswicks, but also all the other US labels which reissued the Brunswicks. In the next issue, Wayne will cover all of the other early labels - Victor, Columbia, and Okeh, and their reissues.



The inexperienced collector may ask "How many records did Bing Crosby make for Melotone ... or Vocalion ... or Perfect?" The answer is "none." Nor did he record for Conqueror, Romeo, Banner, or Oriole, although his records appear on all of these labels. These sides were made for Brunswick. Although corporate histories are not usually very interesting, an understanding of the Brunswick story is essential to explain the multitude of labels that were used for Bing's recordings made between 1931 and 1934.

During the first year of the Great Depression the Brunswick-Balke-Collender Company, a manufacturer of bowling equipment, sold its faltering record division to the Warner Brothers movie studios. Brunswick had made records since the acoustical days and had acquired Vocalion as a subsidiary. The company did well in the record business until the Great Crash of 1929 and along with Victor and Columbia made up the Big Three of the business.

Warner Brothers had ambitious plans for their new enterprise and signed up a number of Hollywood stars to bolster the sales of the 75-cent Brunswicks. The best thing they did was to sign up a young singer named Bing Crosby, who made his first Brunswick recording on March 30, 1931. However, it was a bad time to be in the record business. Sales were very slow, and even the introduction of the cheaper Melotone label and the services of Bing Crosby did not prevent Warners from deciding that they could better invest their money elsewhere.

Now the American Record Corporation comes upon the scene. ARC had been doing a respectable business pressing inexpensive records for the various chain stores, using labels it had acquired from various sources after the depression struck. These included Banner, Conqueror, Oriole, Perfect and Romeo. Brunswick, Melotone and Vocalion were added to the roster when Warner Brothers sold out to ARC in 1931. Brunswick, with its attractive, somewhat old-fashioned black and gold label, was used as the prestige line for ARC, still selling for 75 cents. Many of the Brunswick recordings, including Bing's, were repressed on the cheaper labels mentioned above, to be distributed by the chain stores or sold as a less expensive product in the record shops.

In the meantime the Columbia Phonograph Company had fallen upon bad times, and it too was sold to ARC, bringing the Columbia, Okeh, and Harmony labels into the fold. ARC thus found itself with two of the three major record companies under its control. Apparently ARC already had all of the record labels it needed and mostly ignored Columbia's contributions.

In 1934 Jack Kapp, a recording engineer, left ARC and founded Decca Records, taking a lot of ARC's talent with him. Bing Crosby, who was among those who switched over to Decca, made the last of his 107 Brunswick sides on July 5, 1934. Although this was the end of Bing's Brunswick recordings, it was not the end of the variety of

labels associated with them. Around 1937 the Brunswick label became black and silver, with a row of vertical bars vaguely resembling organ pipes, replacing the elegant black and gold label and its fancy ornamentation. Many of Bing's records were repressed in black and silver.

By 1938 the economic climate had improved, and the Columbia Broadcasting System bought the entire ARC operation. This eventually caused a major shakeup in labeling, Brunswick being cast aside for the Columbia label. Okeh (in purple) was revived to replace Vocalion, but the numbering series was retained from the latter. Re-pressings of Vocalion issues were made with the Okeh logo. That is why you can find many of Bing's records on both labels with the same record number. Other labels in the ARC group were dropped.

In the forties Decca Records, having acquired the rights to some of the Brunswick masters, issued a "Collector's Series" which included two four-record albums (B-1012 and B-1015) and a 12-inch single by Bing. These were pressed with a black and gold Brunswick label quite unlike the old one. Later, 45's and LP's were also available from Decca. All of these reissues are identified as "Decca-Brunswick" in the list to follow.

Not to be outdone, Columbia dug through its share of the Brunswick masters and issued two albums of "Crosby Classics," using its own green label. The first album of the pair (M-555) was later reissued with a slightly different album number (MM-555) but with entirely different record numbers. Columbia did a lot of this renumbering when it began printing side numbers in album sets. The second set was issued only with the number MM-762 with only one number sequence. All of these recordings were later made available on LP's and 45's. Also in the forties Columbia issued a series of 78's on Harmony, including six of Bing's tunes from the Brunswick era.

The original Brunswick pressings, being products of the deep depression era when record sales were virtually nil, have been collectors' items for many years. The collector who wants to assemble a complete set of the 78's must be prepared to spend a lot of time and money. For example, a dealer in New Hampshire who sells Blue Deccas for \$1.50 wants a minimum of \$10.00

for the Brunswicks. The ARC repressings are not cheap, either, but the Columbia and Decca reissues can often be found at reasonable prices.

We must not leave the impression that Bing's Brunswicks are treasured by collectors only because they are scarce. They are of interest because they show a great singer in the process of developing the style that was to be uniquely his. The voice was higher and lighter in those days, and there were occasionally rough edges around the tones which were smoothed out later on. Bing himself in his autobiography "Call Me Lucky" speaks of the "frogs" in his voice in his recordings of the thirties.

Fortunately, most of the Brunswicks are not really scarce because they are (or have been) available on LP. Columbia has done a very commendable job with its reissues. One outstanding example is the three-record "Crosby Collection" (Col. 35093, 35094, and 35748), which contains 36 of the Brunswicks, including some rare alternate takes. Although Michael Brooks' notes for these LP's have offended some of Bing's fans, the set is indispensable for the Crosby collector. Another highly-recommended set is the "Early Gold" album (4 LP's) pressed by Columbia Special Products (P4-13153) for the Nostalgia Book Club, which contains about one-third of the Brunswicks, plus Whiteman material. Not much of a bargain with a skimpy five tracks per side but containing some desirable material is the "Golden Memories" album (6 LP's) also issued by CSP (P6-14370). As to the titles that Decca (now MCA) holds, these do not seem to be available at the present time, except for three that appear in the Reader's Digest album "Bing Sings." (MCA take note: We need reissues!) The list of LP's analyzed is not intended to be complete or exhaustive--just representative.

In the following alphabetical list of Bing's Brunswick recordings, the order is: Title, composer(s), Crosby film in which the song was featured, other performers and/or orchestra, master number and take(s), date of recording, original Brunswick record number and reverse side, 78 rpm reissues grouped by coupling and/or take (with 78 rpm album numbers where applicable), and important LP reissues. As with the previous list of Blue Deccas, it has been possible to include only American record numbers, due not only to lack of space but lack of access to the records themselves. Brian Rust's book "The Complete Entertainment Discography" lists many of the overseas record numbers, and the reader is referred to this book for further information.

Abbreviations used for 78 and LP labels are as follows: Bio.--Biograph; Br.--Brunswick; Ban.--Banner; Col.--Columbia; Con.--Conqueror; CSP--Columbia Special Products; Dec.-Br.--Decca-Brunswick; En.--Encore; Har.--Harmony; Mel.--Melotone; OK--Okeh; Or.--Oriole; Per.--Perfect; Rom.--Romeo; RD--Reader's Digest; Sil.--Silver-tone; Sun.--Sunbeam; and Voc.--Vocalion.

Masters prefixed with B (three digits) or LA were recorded in Los Angeles; masters prefixed with B (five digits), E, and BX were made in New York; masters prefixed with JC were recorded in Chicago. One master prefixed SF was made in San Francisco.

Omitted from the list are three Conqueror 78's (Nos. 9551, 9553 and 9557) which appear to have been issued with various couplings. Also, it has not been possible to identify take numbers on a few LP reissues. Information on these items (and any other comments or corrections) will be gratefully received by the compiler. Write to Wayne L. Martin, 435 So. Holmes Ave., Kirkwood, Mo. 63122, U. S. A.



ALPHABETICAL LIST OF BING'S BRUNSWICK RECORDS

- AFTER SUNDOWN** (Brown-Freed) (Film: Going Hollywood) Lennie Hayton O. LA-21-A, 9-27-33. Br. 6694, R: Beautiful Girl.--Ban. 33168, Con. 8371, Mel. 13135, Or. 2970, Per. 13042, Rom. 2344, R: Down the Old Ox Road.--LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153).
- AT YOUR COMMAND** (Barris-Tobias-Crosby) Harry Barris, piano. LA-1051-A & B, 6-24-31. Br. 6145 (Takes A & B), R: Many Happy Returns of the Day.--Dec.-Br. 80058 (B-1015) (Take B), R: Many Happy Returns of the Day.--LP: Dec.-Br. BL-54005, BL-58001 (Both Take B).
- BEAUTIFUL GIRL** (Brown-Freed) (Film: Going Hollywood) Lennie Hayton O. LA-19-A, 9-27-33. Br. 6694, R: After Sundown.--Ban. 33165, Con. 8368, Mel. 13132, Or. 2967, Per. 13039, Rom. 2341, Voc./OK 2830, R: Day You Came Along, The.--LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153), P-14375 (P6-14370).
- BLACK MOONLIGHT** (Johnston-Coslow) (Film: Too Much Harmony) Jimmy Grier O. LA-4-A & B, 8-27-33. Br. 6643 (Takes A & B), R: Thanks.--Ban. 33160, Con. 8363, Mel. 13127, Or. 2962, Per. 13034, Rom. 2336, Voc./OK 2867 (All Take A), R: Sweet Georgia Brown.--Col. 4532-M (MM-762) (Take A), R: Did You Ever See a Dream Walking?--LP: Col. CL-2750 (C2L-43), CL-6105, CSP P-13157 (P4-13153), P-14374 (P6-14370) (All Take A).
- BLUE PRELUDE** (Bishop-Jenkins) Jimmy Grier O. B-791-A & B, 6-13-33. Br. 6601 (Take A), R: Down the Old Ox Road.--Ban. 33161, Con. 8364, Mel. 13138, Or. 2963, Per. 13035, Rom. 2337, Voc./OK 2868 (All Take A), R: We'll Make Hay While the Sun Shines.--LP: Bio. BLP-C13, Col. CL-2502, CSP P-14375 (P6-14370) (All Take B).
- BROTHER, CAN YOU SPARE A DIME?** (Gorney-Harburg) Lennie Hayton O. B-12502-A, 10-25-32. Br. 6414, R: Let's Put Out the Lights.--LP: Bio. BLP-C13, CSP P-12855 (P2-12854), P-14374 (P6-14370).
- CABIN IN THE COTTON** (Perkins-Parish) Lennie Hayton O. JC-8635-1, 5-25-32. Br. 6329, R: With Summer Coming On.--LP: CSP P-13155 (P4-13153), En. E2E-201/202.
- CABIN IN THE PINES**
See: THERE'S A CABIN IN THE PINES
- CAN'T WE TALK IT OVER?** (Young-Washington) Helen Crawford, organ. E-37474-A, 12-21-31. Br. 6240, R: Dinah.--LP: Col. C-35748.
- DANCING IN THE DARK** (Schwartz-Dietz) Studio O. E-37086-A, 8-19-31. Br. 6169, Dec.-Br. 80056 (B-1015), R: Star Dust.--LP: Dec.-Br. BL-54005, BL-58001.



- DAY YOU CAME ALONG, THE** (Johnston-Coslow) (Film: Too Much Harmony) Jimmy Grier O. LA-2-A, 8-27-33. Br. 6644, R: I Guess It Had To Be That Way.--Ban. 33165, Con. 8368, Mel. 13132, Or. 2967, Per. 13039, Rom. 2341, Voc./OK 2830, R: Beautiful Girl.--LP: Col. CL-2749 (C2L-43), CSP P-13156 (P4-13153), P-14375 (P6-14370).
- DID YOU EVER SEE A DREAM WALKING?** (Revel-Gordon) King's Men, Lennie Hayton O. LA-89-A, 12-11-33. Br. 6724, R: Let's Spend an Evening at Home.--Col. 4532-M (MM-762), R: Black Moonlight.--LP: Col. CL-6105, CSP P-13397, P-14373 (P6-14370), Har. HL-7094/HS-11313.
- DINAH** (Akst-Lewis-Young) Mills Bros., Studio O. E-37467-A, 12-16-31. Br. 6240, R: Can't We Talk It Over?--Br. 6485, R: Shine.--LP: Col. CL-2749 (C2L-43), CSP P-13156 (P4-13153), P-14374 (P6-14370).
- DOWN THE OLD OX ROAD** (Johnston-Coslow) (Film: College Humor) Jimmy Grier O. B-805-A, 6-16-33. Br. 6601, R: Blue Prelude.--Ban. 33168, Con. 8371, Mel. 13135, Or. 2970, Per. 13042, Rom. 2344, R: After Sundown.--Col. 4303-M (M-555) & 4419-M (MM-555), R: Thanks.--LP: Col. CL-2749 (C2L-43), CL-6027, CSP P-13156 (P4-13153), P-13397, P-14373 (P6-14370), Har. HL-7094/HS-11313.
- FACE THE MUSIC MEDLEY, Part 1.** (Berlin) (Bing sings Soft Lights and Sweet Music) Victor Young O. BX-11416-B & C, 3-8-32. Br. 20106 (Take B), [R: Face the Music Medley, Part 2, by Victor Young O.]--LP: Bio. BLP-C13 (Take C claimed, but not verified), Sun. P-504 (Take ?). (Note: This is considered to be the rarest of all Bing's commercially released records.) 12-inch record.
- FADED SUMMER LOVE, A** (Baxter) Victor Young O. E-37282-A, 10-6-31. Br. 6200, R: Now That You're Gone.--Dec.-Br. 80055 (B-1015), R: Where the Blue of the Night Meets the Gold of the Day.--LP: Dec.-Br. BL-54005, BL-58001.
- GEMS FROM GEORGE WHITE'S SCANDALS, Parts 1 & 2** (Henderson-Brown) (Bing sings The Thrill Is Gone on Part 1 and Life Is Just a Bowl of Cherries on Part 2) Victor Young O. E-37320-A & E-37321-A, 10-25-31. Br. 20102, Dec.-Br. 85001. LP: None traced. 12-inch record.
- GHOST OF A CHANCE, A** (Young-Washington-Crosby) Studio O. B-12474-A & B, 10-14-32. Br. 6454 (Take A), R: Just an Echo in the Valley.--Col. 4533-M (MM-762) (Take B), R: Temptation.--Harmony 1003 (Take B), R: Someday We'll Meet Again.--LP: Col. CL-6105, CSP P-13397, P-14373 (P6-14370), Har. HL-7094/HS-11313 (All Take B).

GIVE ME A HEART TO SING TO (Young-Washington-Juddell) Irving Aaronson Commanders O. LA-184-A & C, 7-5-34. Br. 6953 (Take A), Ban. 33199, Con. 8413, Mel. 13166, Or. 2994, Per. 13051, Rom. 2368 (All Take C), R: (Br. & others) I'm Hummin'...I'm Whistlin'...I'm Singin'--LP: Col. C-35094 (Take C). (Note: Take C is believed to be a dub of Take A).

GOODNIGHT, LOVELY LITTLE LADY (Revel-Gordon) (Film: We're Not Dressing) Nat W. Finston. Paramount O. L-136-A, 2-25-34. Br. 6854, R: Once in a Blue Moon.--Ban. 33167, Con. 8370, Mel. 13134, Or. 2969, Per. 13041, Rom. 2343, Voc./OK 2834, R: Shadows of Love.--LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153), P-14376 (P6-14370).

GOODNIGHT, SWEETHEART (Noble-Campbell-Connelly) Victor Young O. E-37285-A, 10-8-31. Br. 6203, Dec.-Br. 80046 (B-1012), R: Too Late.--LP: Dec.-Br. BL-54005, BL-58000.

HAPPY-GO-LUCKY YOU AND BROKEN-HEARTED ME (Goodhart-Hoffman-Murray) Isham Jones O. JC-8594-A, 4-23-32. Br. 6306, R: Lazy Day.--LP: Col. C-35093.

HERE IS MY HEART (Rainger-Robin) (Film: Here Is My Heart) Dorsey Bros. O. B-13151-A, 3-14-33. Not issued on 78's.--LP: Har. HL-7147, Col. C-35748.

HERE LIES LOVE (Rainger-Robin) (Film: The Big Broadcast of 1932) Studio O. B-12473-A, 10-14-32. Br. 6406, R: How Deep Is the Ocean? LP: Col. CL-2749 (C2L-43), CSP P-13156 (P4-13153), P-14375 (P6-14370).

HOME ON THE RANGE (Kelley-Higley) Lennie Hayton O. LA-22-A, 9-27-33. Br. 6663, Col. 4302-M (M-555) & 4418-M (MM-555), R: Last Roundup, The. Ban. 33164, Con. 8367, Mel. 13131, OK 33164, Or. 2966, Per. 13038, Rom. 2340, Sil. 8367, Voc./OK 2870, R: Thanks.--LP: Col. C-35748.

HOW DEEP IS THE OCEAN? (Berlin) Studio O. B-12472-A, 10-14-32. Br. 6406, R: Here Lies Love.--Col. 4301-M (M-555) & 4417-M (MM-555), R: I've Got the World on a String.--LP: Col. CL-6027, CSP P-13397, P-14373 (P6-14370), Har. HL-7094/HS-11313.

HOW LONG WILL IT LAST? (Meyer-Lief) Studio O. B-11292-A, 2-16-32. Br. 6259, R: Starlight.--LP: CSP P-13155 (P4-13153), P-14373 (P6-14370), En. E2E-201/202.

HOW THE TIME CAN FLY (Donaldson) Studio O. LA-1044, 6-12-31. Unissued.

I APOLOGIZE (Hoffman-Goodhart-Nelson) Studio O. E-37085-A, 8-19-31. Br. 6179, Dec. - Br. 80057 (B-1015), R: Sweet and Lovely.--LP: Dec.-Br. BL-58001.

I DON'T STAND A GHOST OF A CHANCE
See: GHOST OF A CHANCE, A



I FOUND A MILLION-DOLLAR BABY (Warren-Rose-Dixon) Studio O. LA-1043-B, 6-12-31. Br. 6140, Dec.-Br. 80045 (B-1012), R: I'm Through with Love.--LP: Dec.-Br. BL-54005, BL-58000.

I FOUND YOU (Noble-Campbell-Connelly) Helen Crawford, organ. E-37525-A, 12-21-31. Br. 6248, R: Snuggled on Your Shoulder.--LP: Col. C-35093.

I GUESS IT HAD TO BE THAT WAY (Johnston-Coslow) (Film: Too Much Harmony) Jimmy Grier O. LA-3-A, 8-27-33. Br. 6644, R: Day You Came Along The.--Ban. 33198, Con. 8412, Mel. 13165, Or. 2993, Per. 13050, Rom. 2367, Voc./OK 2878, R: Love in Bloom.--LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153), Sun. P-502.

I WOULD IF I COULD, BUT I CAN'T (Grey-Crosby-Parish) Jimmy Grier O. B-792-A, 6-16-33. Br. 6623, R: My Love.--LP: Col. C-35748.

IF YOU SHOULD EVER NEED ME (Burke-Dubin) Studio O. LA-984-A, 3-30-31. Br. 6090, Dec.-Br. 80043 (B-1012), R: Out of Nowhere.--LP: Dec.-Br. BL-58000.

I'LL FOLLOW YOU (Ahlert-Turk) Studio O. B-12519-A, 10-28-32. Br. 6427, R: Someday We'll Meet Again.--LP: Col. C-35094, Sun. P-502.

I'M HUMMIN'--I'M WHISTLIN'--I'M SINGIN' (Revel-Gordon) (Film: She Loves Me Not) Irving Aaronson Commanders. LA-181-A, 7-5-34. Br. 6953, Ban. 33199, Con. 8413, Mel. 13166, Or. 2994, Per. 13051, Rom. 2368, R: (Br. & others) Give Me a Heart to Sing to.--LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153), P-14376 (P6-14370), Sun. P-502.

I'M PLAYING WITH FIRE (Berlin) Studio O. B-12856-A, 1-9-33. Br. 6480, R: Try a Little Tenderness.--LP: Col. C-35748, Sun. P-504.

I'M SORRY, DEAR (Weeks-Tobias-Scott) Studio O. E-37440-A & B, 12-3-31. Br. 6226 (Takes A & B), R: Where the Blue of the Night Meets the Gold of the Day.--LP: Col. C-35748 (Take B).

I'M THROUGH WITH LOVE (Malneck-Livingston-Kahn) Studio O. LA-1024-A, 6-12-31. Br. 6140, Dec.-Br. 80045 (B-1012), R: I Found a Million Dollar Baby.--LP: Dec.-Br. BL-54005, BL-58000.

I'M YOUNG AND HEALTHY
See: YOUNG AND HEALTHY

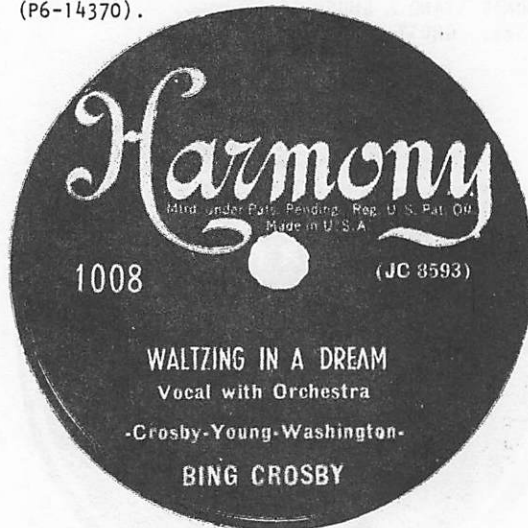
IT'S WITHIN YOUR POWER (Revel-Gordon) Studio O. B-12707-A, 12-9-32. Br. 6464, R: Street of Dreams.--LP: Col. C-35748.

I'VE GOT THE WORLD ON A STRING (Arlen - Koehler) Dorsey Bros. O. B-12991-A, 1-26-33. Br. 6491, R: Linger a Little Longer in the Twilight.--Col. 4301-M (M-555) & 4417-M (MM-555), R: How Deep Is the Ocean.--LP: Bio. BLP-C13, Col. CL-6027, CSP P-13397, P-14373 (P6-14370), Har. HL-7094/HS-11313.



- I'VE GOT TO PASS YOUR HOUSE TO GET TO MY HOUSE (Brown) Jimmy Grier O. B-782-A & B, 6-9-33. Br. 6610 (Take A), R: There's a Cabin in the Pines.--Col. 4531-M (MM-762) (Take B), R: Moonstruck.--LP: Col. C-35094 (Take A), CL-6105 (Take B), CSP P-14374 (P6-14370) (Take B, Sun. P-502 (Take A). (Note: Col. 4531-M shows master as Take A, but this is incorrect)
- I'VE GOT TO SING A TORCH SONG (Warren-Dubin) Jimmy Grier O. B-803-A, 6-16-33. Br. 6599, R: Shadow Waltz.--LP: Col. C-35094.
- JUST AN ECHO IN THE VALLEY (Woods-Campbell-Connelly) Studio O. B-12530-A, 11-4-32. Br. 6454, R: Ghost of a Chance, A.--LP: Col. CL-2502, CL-2750 (C2L-43), CSP P-13157 (P4-13153), P-14375 (P6-14370).
- JUST ONE MORE CHANCE (Johnston-Coslow) Victor Young O. LA-1037-A, 5-4-31. Br. 6120, R: Were You Sincere?--Dec.-Br. 80044 (B-1012), R: Now That You're Gone.--LP: Dec.-Br. BL-54005, BL-58000, RD RD4-127.
- LAST ROUNDUP, THE (Hill) Lennie Hayton O. LA-20-A, 9-27-33. Br. 6663, Col. 4302-M (M-555) & 4418-M (MM-555), R: Home on the Range.--Ban. 33203, Con. 8417, Mel. 13170, Or. 2998, Per. 13055, Rom. 2372, Voc./OK 2879, R: Someone Stole Gabriel's Horn.--LP: Col. CL-2502, CSP P-14376 (P6-14370).
- LAWD, YOU MADE THE NIGHT TOO LONG (Young-Lewis) Boswell Sisters, Don Redman O. BX-11701-A, 4-13-32. Br. 20109, [R: Jazz Nocturne, by Victor Young & Brunswick O.]--LP: CSP P-13155 (P4-13153), En. E2E-201/202, Sun. P-504. 12-inch record.
- LAZY DAY (Posford-G.L. & G. Kahn-Martin) Isham Jones O. JC-8596-B, 4-24-32. Br. 6306, R: Happy-Go-Lucky You and Broken-Hearted Me.--LP: Col. C-35093, Sun. P-502.
- LEARN TO CROON (Johnston-Coslow) (Film: College Humor) Jimmy Grier O. B-779, 6-9-33. Un-issued. (Note: This master number was printed on the labels of some copies of Br. 6594. This was an error, however, and the correct number (B-793) will be found engraved in the wax next to the label.)
- LEARN TO CROON (Johnston-Coslow) (Film: College Humor) Jimmy Grier O. B-793-A & B, 6-13-33. Br. 6594 (Takes A & B), R: Moonstruck.--LP: Col. CL-2502, CL-2749 (C2L-43), CSP P-13156 (P4-13153), P-14375 (P6-14370) (All Take A).
- LET'S PUT OUT THE LIGHTS (Hupfield) Studio O. B-12510-A, 10-28-32. Br. 6414, R: Brother, Can You Spare a Dime?--Col. 4530-M (MM-762), R: Sweet Georgia Brown.--LP: Col. CL-6105, CSP P-14374 (P6-14370), Sun. P-502.

- LET'S SPEND AN EVENING AT HOME (Barris-Freed) Lennie Hayton O. LA-90-A, 12-11-33. Br. 6724, R: Did You Ever See a Dream Walking?--Ban. 33163, Con. 8366, Mel. 13130, Or. 2965, Per. 13037, Rom. 2339, Voc./OK 2869, R: Some of These Days.--LP: Col. C-35748, Sun. P-504.
- LET'S TRY AGAIN (Jones-Newman) Isham Jones O. JC-8597-A, 4-24-32. Br. 6320, R: Sweet Georgia Brown.--LP: Col. C-35748, Sun. P-502.
- LIFE IS JUST A BOWL OF CHERRIES (Henderson-Brown) See: GEMS FROM GEORGE WHITE'S SCANDALS, Part 2.
- LINGER A LITTLE LONGER IN THE TWILIGHT (Woods-Campbell-Connelly) Lennie Hayton O. B-12500-A, 10-25-32. Br. 6491, R: I've Got the World on a String.--LP: Sun. P-504.
- LITTLE DUTCH MILL (Barris-Freed) Jimmy Grier O. LA-144-A, 3-10-34. Br. 6794, R: Shadows of Love.--Ban. 33166, Con. 8369, Mel. 13133, Or. 2968, Per. 13040, Rom. 2342, R: Our Big Love Scene.--LP: Col. C-35094, Sun. P-504.
- LORD, YOU MADE THE NIGHT TOO LONG See: LAWD, YOU MADE THE NIGHT TOO LONG
- LOVE IN BLOOM (Rainger-Robin) (Film: She Loves Me Not) Irving Aaronson Commanders. LA-182-A, 7-5-34. Br. 6936, R: Straight from the Shoulder.--Ban. 33198, Con. 8412, Mel. 13165, Or. 2993, Per. 13050, Rom. 2367, Voc./OK 2878, R: I Guess It Had To Be That Way.--LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153), P-14374 (P6-14370).
- LOVE ME TONIGHT (Young-Crosby-Washington) Lennie Hayton O. JC-8640-1, 5-26-32. Br. 6351, R: Some of These Days.--LP: Col. C-35093.
- LOVE THY NEIGHBOR (Revel-Gordon) (Film: We're Not Dressing) Nat W. Finston Paramount O. LA-134-A, 2-25-34. Br. 6852, R: Ridin' Around in the Rain.--Ban. 33201, Con. 8415, Mel. 13168, Or. 2996, Per. 13053, Rom. 2370, Voc./OK 2845, R: She Reminds Me of You.--LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153), P-14374 (P6-14370).
- LOVE, YOU FUNNY THING (Ahler-Turk) Studio O. B-11330-A, 2-23-32. Br. 6268, R: My Woman.--LP: Col. C-35093, Sun. P-504.
- MANY HAPPY RETURNS OF THE DAY (Burke-Dubin) Studio O. LA-1042-A, 6-12-31. Br. 6145, Dec.-Br. 80058 (B-1015), R: At Your Command.--LP: Dec.-Br. BL-58001.
- MAY 17 (Revel-Gordon) (Film: We're Not Dressing) Nat W. Finston Paramount O. LA-137-A, 2-25-34. Br. 6853, R: She Reminds Me of You.--Ban. 33200, Con. 8414, Mel. 13167, Or. 2995, Per. 13052, Rom. 2369, Voc./OK 2835, R: Ridin' Around in the Rain.--LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153), P-14376 (P6-14370).



MOONSTRUCK (Johnston-Coslow) (Film: College Humor) Jimmy Grier O. B-780-A, 6-9-33. Br. 6594, R: Learn to Croon.--Col. 4531-M (MM-762), R: I've Got to Pass Your House to Get to My House.--LP: Col. CL-2749 (C2L-43), CL-6105, CSP P-13156 (P4-13153), P-14374 (P6-14370).

MY HONEY'S LOVIN' ARMS (Meyer-Ruby) Mills Bros., Dorsey Bros. O. B-12992-A & B, 1-26-33. Br. 6525 (Takes A & B), [R: Smoke Rings, by Mills Bros.]--Col. 4304-M (M-555) & 4420-M (MM-555) (Both Take B), R: Please.--LP: Bio. BLP-C13, Col. CL-6027, CSP P-13397, P-14375 (P6-14370), Har. HL-7094/HS-11313 (All Take B).

MY LOVE (Young-Washington) Jimmy Grier O. B-781-A, 6-9-33. Br. 6623, R: I Would If I Could, But I Can't.--LP: Col. C-35748.

MY WOMAN (Crosby-Wartell-Wallman) Studio O. B-11331-A, 2-23-32. Br. 6268, R: Love, You Funny Thing.--LP: CSP P-13155 (P4-13153), P-14373 (P6-14370), En. E2E-201/202.

NOW THAT YOU'RE GONE (Fio Rito-Kahn) Victor Young O. E-37281-A, 10-6-31. Br. 6200, R: Faded Summer Love, A.--Dec. - Br. 80044 (B-1012), R: Just One More Chance.--LP: Dec.-Br. BL-54005, BL-58000.

ONCE IN A BLUE MOON (Revel-Gordon) (Film: We're Not Dressing) Nat W. Finston Paramount O. LA-135-A, 2-25-34. Br. 6854, R: Goodnight, Lovely Little Lady.--Ban. 33162, Con. 8365, Mel. 13129, Or. 2964, Per. 13036, Rom. 2338, R: We're a Couple of Soldiers.--LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153), P-14376 (P6-14370).

OUR BIG LOVE SCENE (Brown-Freed) (Film: Going Hollywood) Lennie Hayton O. LA-70-A, 10-22-33. Br. 6696, R: We're a Couple of Soldiers.--Ban. 33166, Con. 8369, Mel. 13133, Or. 2968, Per. 13040, Rom. 2342, R: Little Dutch Mill. LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153).

OUT OF NOWHERE (Green-Heyman) Studio O. LA-983-A, 3-30-31. Br. 6090, Dec.-Br. 80043 (B-1012), R: If You Should Ever Need Me.--LP: Dec.-Br. BL-54005, BL-58000, RD RD4-127.

PARADISE (Brown-Clifford) Studio O. B-11480-A & B, 3-15-32. Br. 6285 (Take A), R: You're Still in My Heart.--Har. 1007 (Takes A & B), R: She Reminds Me of You.--LP: CSP P-13155 (P4-13153), P-14373 (P6-14370), En. E2E-201/-202 (All Take A).

PLEASE (Rainger-Robin) (Film: The Big Broadcast of 1932) Anson Weeks O. SF-11-A, 9-16-32. Br. 6394, R: Waltzing in a Dream.--Col. 4304-M (M-555) & 4420-M (MM-555), R: My Honey's Lovin' Arms.--LP: Col. CL-2749 (C2L-43), CL-6027, CSP P-13156 (P4-13153), P-13397, P-14373 (P6-14370), Har. HL-7094/HS-11313.



RIDIN' AROUND IN THE RAIN (Lombardo-Austin) Jimmy Grier O. LA-147-A & B, 3-13-34. Br. 6852 (Take A), R: Love Thy Neighbor.--Ban. 33200, Con. 8414, Mel. 13167, Or. 2995, Per. 13052, Rom. 2369, Voc./OK 2835 (All Take A), R: May 17--LP: Col. C-35094 (Take B), CL-2502 (Take A), CSP P-14375 (P6-14370) (Take ?), Sun. P-504 (Take ?).

ST. LOUIS BLUES (Handy) Duke Ellington O. BX-11263-A & B, 2-11-32. Br. 20105, Col. 55003 (Takes A & B on both), [R: Creole Love Call, by Duke Ellington]--LP: CSP P-13397, P-14372 (P6-14370), Har. HL-7094/HS-11313 (All Take A); CSP P-13155 (P4-13153), En. E2E-201/202 (Takes A & B on both). 12-inch record.

SHADOW WALTZ (Warren-Dubin) Jimmy Grier O. B-794-A, 6-13-33. Br. 6599, R: I've Got to Sing a Torch Song.--Ban. 33169, Con. 8372, Mel. 13136, Or. 2971, Per. 13043, Rom. 2345, Voc./OK 2877, R: Temptation.--LP: Col. C-35094.

SHADOWS OF LOVE (A. & M. Kaufman-Kippel) Jimmy Grier O. LA-145-A, 3-10-34. Br. 6794, R: Little Dutch Mill.--Ban. 33167, Con. 8370, Mel. 13134, Or. 2969, Per. 13041, Rom. 2343, Voc./OK 2834, R: Goodnight, Lovely Little Lady.--LP: Col. C-35094.

SHADOWS ON THE WINDOW (Young-Washington) Victor Young O. B-11417-A & B, 3-8-32. Br. 6276 (Take B), R: Shine. LP: Col. C-35093 (Take A)

SHE REMINDS ME OF YOU (Revel-Gordon) (Film: We're Not Dressing) Jimmy Grier O. LA-146-A, 3-13-34. Br. 6853, R: May 17--Ban. 33201, Con. 8415, Mel. 13168, Or. 2996, Per. 13053, Rom. 2370, Voc./OK 2845, R: Love Thy Neighbor.--Har. 1007, R: Paradise.--LP: Col. CL-2750 (C2L-43), CSP P-13157 (P4-13153), P-14376 (P6-14370).

SHINE (Dabney-Mack-Brown) Mills Bros., Studio O. B-11376-A, 2-29-32. Br. 6276, R: Shadows on the Window.--Br. 6485, R: Dinah.--Col. 4305-M (M-555) & 4421-M (MM-555), R: Some of These Days.--LP: Col. CL-6027, CSP P-14374 (P6-14370).

SNUGGLED ON YOUR SHOULDER (Lombardo-Young) Bennie Krueger O. B-11163-A, 1-21-32. Br. 6248, R: I Found You.--LP: Har. KH-32424.

SOFT LIGHTS AND SWEET MUSIC (Berlin) See: Face the Music Medley, Part 1.

SOME OF THESE DAYS (Brooks) Lennie Hayton O. JC-8641-1, 5-26-32. Br. 6351, R: Love Me Tonight.--Br. 6635, R: Sweet Georgia Brown.--Ban. 33163, Con. 8366, Mel. 13130, Or. 2965, Per. 13037, Rom. 2339, Voc./OK 2869, R: Let's Spend an Evening at Home.--Col. 4305-M (M-555) & 4421-M (MM-555), R: Shine.--LP: Col. CL-6027, CSP P-14376 (P6-14370).

SOMEDAY WE'LL MEET AGAIN (Ager-Hoffman-Goodhart)
Studio O. B-12531-A, 11-4-32. Br. 6427, R:
I'll Follow You.--Har. 1003, R: Ghost of a
Chance, A.--LP: Col. C-35748, Sun. P-502.

SOMEONE STOLE GABRIEL'S HORN (Hayes-Mills-Wash-
ington) Dorsey Bros. O. B-13149-A, 3-14-33.
Br. 6533, Voc./OK 4522, R: Stay on the Right
Side of the Road.--Ban. 33203, Con. 8417,
Mel. 13170, Or. 2998, Per. 13055, Rom. 2372,
Voc./OK 2879, R: Last Roundup, The.--LP: Bio.
BLP-C13.

STAR DUST (Carmichael-Parish) Studio O. E-
37087-A, 8-19-31. Br. 6169, Dec.-Br. 80056
(B-1015), R: Dancing in the Dark.--LP: Dec.-
Br. BL-58001.

STARLIGHT (Petkere-Young) Studio O. B-11291-A &
C, 2-16-32. Br. 6259 (Take A), R: How Long
Will It Last?--LP: Col. C-35093 (Take C), Sun.
P-502 (Take ?)

STAY ON THE RIGHT SIDE OF THE ROAD (Bloom-Koeh-
ler) Dorsey Bros. O. B-13150-A, 3-14-33. Br.
6533, Voc./OK 4522, R: Someone Stole Gabriel's
Horn.--Ban. 33202, Con. 8416, Mel. 13169, Or.
2997, Per. 13054, Rom. 2371, R: Straight from
the Shoulder.--Har. 1008, R: Waltzing in a
Dream.--LP: Bio. BLP-C13.

STRAIGHT FROM THE SHOULDER (Revel-Gordon) (Film:
She Loves Me Not) Irving Aaronson Commanders.
LA-183-A, 7-5-34. Br. 6936, R: Love in
Bloom.--Ban. 33202, Con. 8416, Mel. 13169, Or.
2997, Per. 13054, Rom. 2371, R: Stay on the
Right Side of the Road.--LP: Col. CL-2750
(C2L-43), CSP P-13157 (P4-13153), P-14376 (P6-
14370).

STREET OF DREAMS (Young-Lewis) Studio O. B-
12706-A, 12-9-32. Br. 6464, R: It's Within
Your Power.--LP: Bio. BLP-C13, Sun. P-504.

SWEET AND LOVELY (Arnheim-Tobias-Lemare) Stu-
dio O. E-37156-A, 9-14-31. Br. 6179, Dec.-Br.
80057 (B-1015), R: I Apologize.--LP: Dec.-Br.
BL-54005, BL-58001, RD RD4-127.

SWEET GEORGIA BROWN (Bernie-Pinkard-Casey) Isham
Jones O. JC-8592-A & B, 4-23-32. Br. 6320
(Take A), R: Let's Try Again.--Br. 6635 (Take
A), R: Some of These Days.--Ban. 33160, Con.
8363, Mel. 13127, Or. 2962, Per. 13034, Rom.
2336, Voc./OK 2867 (All Take A), R: Black
Moonlight.--Col. 4530-M (MM-762) (Take A), R:
Let's Put Out the Lights.--LP: Col. CL-6105,
CSP P-13397, Har. HL-7094/HS-11313 (All Take
B); CSP C-10794 (C3-10792) (Take ?); CSP P-
13155 (P4-13153), P-14373 (P6-14370), En.
E2E-201/202 (All Take A).

SWEET SUE, JUST YOU (Young-Harris) Lennie Hay-
ton, piano. B-12505-A, 10-25-32. Not issued
on 78's.--LP: CSP P-13155 (P4-13153), P-14372
(P6-14370), En. E2E-201/202.



TEMPTATION (Brown-Freed) (Film: Going Hollywood)
Lennie Hayton O. LA-69-A & B, 10-22-33. Br.
6695 (Takes A & B), R: We'll Make Hay While
the Sun Shines.--Ban. 33169, Con. 8372, Mel.
13136, Or. 2971, Per. 13043, Rom. 2345, Voc./
OK 2877 (All Take A), R: Shadow Waltz.--Col.
4533-M (MM-762) (Take A), R: Ghost of a
Chance, A.--LP: Col. CL-2502, CL-2750 (C2L-
43), CL-6105, CSP P-13157 (P4-13153), P-13397,
P-14374 (P6-14370), Har. HL-7094/HS-11313 (All
Take A).

THANKS (Johnston-Coslow) (Film: Too Much Harmony)
Jimmy Grier O. LA-1-A, 8-27-33. Br. 6643,
R: Black Moonlight.--Ban. 33164, Con. 8367,
Mel. 13131, OK 33164, Or. 2966, Per. 13038,
Rom. 2340, Sil. 8367, Voc./OK 2870, R: Home on
the Range.--Col. 4303-M (M-555) & 4419-M (MM-
555), R: Down the Old Ox Road.--LP: Col. CL-
2749 (C2L-43), CL-6027, CSP P-13156 (P4-
13153), P-14375 (P6-14370).

THERE'S A CABIN IN THE PINES (Hill) Jimmy Grier
O. B-804-A, 6-16-33. Br. 6610, R: I've Got
to Pass Your House to Get to My House.--LP:
Bio. BLP-C13, Sun. P-502.

THRILL IS GONE, THE (Henderson-Brown) See: GEMS
FROM GEORGE WHITE'S SCANDALS, Part 1.

TOO LATE (Young-Lewis) Victor Young O. E-37284-
A, 10-8-31. Br. 6203, Dec.-Br. 80046 (B-1012),
R: Goodnight, Sweetheart.--LP: Dec.-Br. BL-
54005, BL-58000.

TRY A LITTLE TENDERNESS (Woods-Campbell-Connel-
ly) Studio O. B-12857-A, 1-9-33. Br. 6480,
R: I'm Playing with Fire.--LP: Col. C-35094.

WALTZING IN A DREAM (Young-Washington-Crosby)
Isham Jones O. JC-8593-A, 4-23-32. Br.
6394, R: Please.--Har. 1008, R: Stay on the
Right Side of the Road.--LP: Col. C-35748.

WE'LL MAKE HAY WHILE THE SUN SHINES (Brown-
Freed) (Film: Going Hollywood) Lennie Hayton
O. LA-68-A, 10-22-33. Br. 6695, R: Tempta-
tion.--Ban. 33161, Con. 8364, Mel. 13128, Or.
2963, Per. 13035, Rom. 2337, Voc./OK 2868, R:
Blue Prelude.--LP: Col. CL-2750 (C2L-43), CSP
P-13157 (P4-13153), P-14375 (P6-14370).

WE'RE A COUPLE OF SOLDIERS (Woods) Lennie Hayton
O. B-12501-A, 10-25-32. Br. 6696, R: Our
Big Love Scene.--Ban. 33162, Con. 8365, Mel.
13129, Or. 2964, Per. 13036, Rom. 2338, R:
Once in a Blue Moon.--LP: Col. C-35093.

WERE YOU SINCERE? (Rose-Meskill) Victor Young O.
LA-1036-A, 5-4-31. Br. 6120, R: Just One More
Chance. No reissues traced.

WHAT DO I CARE, IT'S HOME (Smolin-Turk) Studio
O. B-13043-A, 2-9-33. Br. 6515, R: You've
Got Me Crying Again.--LP: Col. C-35094.

WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF
THE DAY (Ahler-Turk-Crosby) Studio O. E-
37373-A & B, 11-23-31. Br. 6226 (Takes A &
B), R: I'm Sorry, Dear.--Dec.-Br. 80055 (B-
1015) (Take A), R: Faded Summer Love, A. LP:
Dec.-Br. BL-54005, BL-58001 (Both Take A).

WITH SUMMER COMING ON (Ahlert-Turk) Lennie Hayton O. JC-8636-1, 5-25-32. Br. 6329, R: Cabin in the Cotton.--LP: Col. C-35093.

YOUNG AND HEALTHY (Warren-Dubin) Guy Lombardo O. B-12888-A & B, 1-12-33. Br. 6472 (Takes A & B), R: You're Getting to Be a Habit with Me.--LP: Col. C-35094 (Take A), Sun. P-502 (Take ?).

YOU'RE BEAUTIFUL TONIGHT, MY DEAR (Lombardo-Young) Guy Lombardo O. B-12889-A, 1-12-33. Br. 6477, [R: I'm Playing with Fire, by Guy Lombardo O.--not to be confused with Bing's recording of this song on Br. 6480]--LP: Col. C-35094.

YOU'RE GETTING TO BE A HABIT WITH ME (Warren-Dubin) Guy Lombardo O. B-12887-A, 1-12-33. Br. 6472, R: Young and Healthy.--LP: Col. C-35094, CSP C-10795 (C3-10792).

YOU'RE STILL IN MY HEART (Dougherty-Yellen) Studio O. B-11481-A, 3-15-32. Br. 6285, R: Paradise.--LP: Col. C-35093, Sun. P-504.

YOU'VE GOT ME CRYING AGAIN (Jones-Newman) Studio O. B-13044-A, 2-9-33. Br. 6515, R: What Do I Care, It's Home.--LP: Col. C-35094.

NOTE: Flip sides that are not by Bing Crosby are enclosed in square brackets [like this].

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Crosby, Bing, with Pete Martin. Call Me Lucky. New York: Simon and Schuster, 1953.

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Harding, Ralph, and others. The Road to Bing Crosby; the Crosby Discography. Privately printed, various dates. Also appeared in Vintage Jazz Mart.

Kinkle, Roger D. The Complete Encyclopedia of Popular Music and Jazz, 1900-1950. New Rochelle, N. Y.: Arlington House, 1974. Four volumes.

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Read, Oliver, and Walter L. Welch. From Tin Foil to Stereo; Evolution of the Phonograph. Indianapolis: Howard W. Sams, 1976.

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Ulanov, Barry. The Incredible Crosby. New York: Whittlesey House, 1948. Discography, p. 297-321.

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LP ALBUMS CITED IN ALPHABETICAL LIST

Bio. BLP-C13--Rare Early Recordings

Col. C-35093--A Bing Crosby Collection, Vol. 1

Col. C-35094--A Bing Crosby Collection, Vol. 2

Col. C-35748--A Bing Crosby Collection, Vol. 3

Col. CL-2502--Der Bingle (House Party Series)

Col. CL-2749/50 (C2L-43)--Bing in Hollywood

Col. CL-6027--Crosby Classics, Vol. 1 (10-inch)

Col. CL-6105--Crosby Classics, Vol. 2 (10-inch)

CSP C-10794/5 (C3-10792)--Big Bands--Big Stars

CSP P-12855 (P2-12854)--Encores from the 30's

CSP P-13155/7 (P4-13153)--Early Gold

CSP P-13397--Crosby Classics

CSP P-14372/6 (P6-14370)--Golden Memories

Dec.-Br. BL-54005--Bing in the 1930's

Dec.-Br. BL-58000--Bing Crosby, Vol. 1 (10-inch)

Dec.-Br. BL-58001--Bing Crosby, Vol. 2 (10-inch)

En. E2E/201/202--Bing Crosby Story, Vol. 1, Early Jazz Years, 1928-1932

Har. HL-7094/HS-11313--Crosby Classics

Har. HL-7147--The Boyfriends

Har. KH-32424--Those Legendary Leading Men of Stage, Screen and Radio

RD RD4-127--Bing Sings 96 of His Greatest Hits

Sun. P-502--Distinctively Bing, Vol. 1

Sun. P-504--Distinctively Bing, Vol. 2

NOTE: As in the preceding alphabetical list, multiple-record albums have been listed first by individual record number, then by set number (in parentheses).



NUMERICAL LIST OF BING'S BRUNSWICKS AND REISSUES

BANNER (Sold by Kresge Stores)

- 33160--Sweet Georgia Brown/Black Moonlight
- 33161--Blue Prelude/We'll Make Hay While the Sun Shines
- 33162--Once in a Blue Moon/We're a Couple of Soldiers
- 33163--Let's Spend an Evening at Home/Some of These Days
- 33164--Home on the Range/Thanks
- 33165--Beautiful Girl/The Day You Came Along
- 33166--Little Dutch Mill/Our Big Love Scene
- 33167--Goodnight, Lovely Little Lady/Shadows of Love
- 33168--After Sundown/Down the Old Ox Road
- 33169--Shadow Waltz/Temptation
- 33198--I Guess It Had To Be That Way/Love in Bloom
- 33199--Give Me a Heart to Sing to/I'm Hummin'--I'm Whistlin'--I'm Singin'
- 33200--May 17/Ridin' Around in the Rain
- 33201--Love Thy Neighbor/She Reminds Me of You
- 33202--Stay on the Right Side of the Road/Straight from the Shoulder
- 33203--The Last Roundup/Someone Stole Gabriel's Horn

BRUNSWICK

- 6090--If You Should Ever Need Me/Out of Nowhere
- 6120--Just One More Chance/Were You Sincere?
- 6140--I Found a Million-Dollar Baby/I'm Through with Love
- 6145--At Your Command/Many Happy Returns of the Day
- 6169--Dancing in the Dark/Star Dust
- 6179--I Apologize/Sweet and Lovely
- 6200--A Faded Summer Love/Now That You're Gone
- 6203--Goodnight, Sweetheart/Too Late
- 6226--I'm Sorry, Dear/Where the Blue of the Night Meets the Gold of the Day
- 6240--Can't We Talk It Over?/Dinah
- 6248--I Found You/Snuggled on Your Shoulder
- 6259--How Long Will It Last?/Starlight
- 6268--Love, You Funny Thing/My Woman
- 6276--Shadows on the Window/Shine
- 6285--Paradise/You're Still in My Heart
- 6306--Happy-Go-Lucky You and Broken-Hearted Me/Lazy Day
- 6320--Let's Try Again/Sweet Georgia Brown
- 6329--Cabin in the Cotton/With Summer Coming On
- 6351--Love Me Tonight/Some of These Days
- 6394--Waltzing in a Dream/Please
- 6406--Here Lies Love/How Deep Is the Ocean?
- 6414--Brother, Can You Spare a Dime?/Let's Put Out the Lights
- 6427--I'll Follow You/Someday We'll Meet Again
- 6454--A Ghost of a Chance/Just an Echo in the Valley
- 6464--It's Within Your Power/Street of Dreams
- 6472--Young and Healthy/You're Getting to Be a Habit with Me
- 6477--You're Beautiful Tonight, My Dear/[I'm Playing with Fire, by G. Lombardo O.]
- 6480--I'm Playing with Fire/Try a Little Tenderness
- 6485--Dinah/Shine
- 6491--I've Got the World on a String/Linger a Little Longer in the Twilight
- 6515--What Do I Care, It's Home/You've Got Me Crying Again
- 6525--My Honey's Lovin' Arms/[Smoke Rings, by Mills Bros.]
- 6533--Someone Stole Gabriel's Horn/Stay on the Right Side of the Road
- 6594--Learn to Croon/Moonstruck
- 6599--I've Got to Sing a Torch Song/Shadow Waltz
- 6601--Blue Prelude/Down the Old Ox Road
- 6610--I've Got to Pass Your House to Get to My House/There's a Cabin in the Pines

- 6623--I Would If I Could, But I Can't/My Love
- 6635--Some of These Days/Sweet Georgia Brown
- 6643--Black Moonlight/Thanks
- 6644--The Day You Came Along/I Guess It Had to Be That Way
- 6663--Home on the Range/The Last Roundup
- 6694--After Sundown/Beautiful Girl
- 6695--Temptation/We'll Make Hay While the Sun Shines
- 6696--Our Big Love Scene/We're a Couple of Soldiers
- 6724--Did You Ever See a Dream Walking?/Let's Spend an Evening at Home
- 6794--Little Dutch Mill/Shadows of Love
- 6852--Love Thy Neighbor/Ridin' Around in the Rain
- 6853--May 17/She Reminds Me of You
- 6854--Goodnight, Lovely Little Lady/Once in a Blue Moon
- 6936--Love in Bloom/Straight from the Shoulder
- 6953--Give Me a Heart to Sing To/I'm Hummin'--I'm Whistlin'--I'm Singin'
- 20102--Gems from George White's Scandals, Parts 1 and 2 (12-inch)
- 20105--St. Louis Blues/[Creole Love Call, by Duke Ellington O.] (12-inch)
- 20106--Face the Music Medley, Part 1/[Face the Music Medley, Part 2, by Victor Young O.] (12-inch)
- 20109--Lawd, You Made the Night Too Long/[Jazz Nocturne, by Victor Young O.] (12-inch)

COLUMBIA

- 4301-M--How Deep Is the Ocean?/I've Got the World on a String
- 4302-M--Home on the Range/The Last Roundup
- 4303-M--Down the Old Ox Road/Thanks
- 4304-M--My Honey's Lovin' Arms/Please
- 4305-M--Shine/Some of These Days (Above 5 records in album M-555)
- 4417-M--How Deep Is the Ocean?/I've Got the World on a String
- 4418-M--Home on the Range/The Last Roundup
- 4419-M--Down the Old Ox Road/Thanks
- 4420-M--My Honey's Lovin' Arms/Please
- 4421-M--Shine/Some of These Days (Above 5 records in album MM-555)
- 4530-M--Sweet Georgia Brown/Let's Put Out the Lights
- 4531-M--Moonstruck/I've Got to Pass Your House to Get to My House
- 4532-M--Black Moonlight/Did You Ever See a Dream Walking?
- 4533-M--A Ghost of a Chance/Temptation (Above 4 records in album MM-762)
- 55003--St. Louis Blues/[Creole Love Call, by Duke Ellington O.] (12-inch)

CONQUEROR (Sold by Sears & Roebuck)

- 8363--Black Moonlight/Sweet Georgia Brown
- 8364--Blue Prelude/We'll Make Hay While the Sun Shines
- 8365--Once in a Blue Moon/We're a Couple of Soldiers
- 8366--Let's Spend an Evening at Home/Some of These Days
- 8367--Home on the Range/Thanks
- 8368--Beautiful Girl/The Day You Came Along
- 8369--Little Dutch Mill/Our Big Love Scene
- 8370--Goodnight, Lovely Little Lady/Shadows of Love
- 8371--After Sundown/Down the Old Ox Road
- 8372--Shadow Waltz--Temptation
- 8412--I Guess It Had to Be That Way/Love in Bloom
- 8413--I'm Hummin'--I'm Whistlin'--I'm Singin'/Give Me a Heart to Sing To
- 8414--May 17/Ridin' Around in the Rain
- 8415--Love Thy Neighbor/She Reminds Me of You
- 8416--Stay on the Right Side of the Road/Straight from the Shoulder

8417--The Last Roundup/Someone Stole Gabriel's
Horn
9551, 9553, 9557--Omitted. See text.

DECCA-BRUNSWICK (Brunswick label, issued by
Decca from Brunswick masters)

80043--Out of Nowhere/If You Should Ever Need
Me
80044--Just One More Chance/Now That You're Gone
80045--I Found a Million-Dollar Baby/I'm Through
with Love
80046--Goodnight, Sweetheart/Too Late
(Above 4 records issued in album B-1012)
80055--A Faded Summer Love/Where the Blue of the
Night Meets the Gold of the Day
80056--Dancing in the Dark/Star Dust
80057--I Apologize/Sweet and Lovely
80058--At Your Command/Many Happy Returns of the
Day
(Above 4 records issued in album B-1015)
85001--Gems from George White's Scandals, Parts
1 and 2 (12-inch)

HARMONY (Reissued by Columbia)

1003--A Ghost of a Chance/Someday We'll Meet
Again

1007--Paradise/She Reminds Me of You
1008--Waltzing in a Dream/Stay on the Right
Side of the Road

MELOTONE (Reissued by ARC)

13127--Black Moonlight/Sweet Georgia Brown
13128--Blue Prelude/We'll Make Hay While the
Sun Shines
13129--Once in a Blue Moon/We're a Couple of
Soldiers
13130--Let's Spend an Evening at Home/Some of
These Days
13131--Home on the Range/Thanks
13132--Beautiful Girl/The Day You Came Along
13133--Little Dutch Mill/Our Big Love Scene
13134--Goodnight, Lovely Little Lady/Shadows
of Love
13135--After Sundown/Down the Old Ox Road
13136--Shadow Waltz/Temptation
13165--I Guess It Had to Be That Way/Love in
Bloom
13166--Give Me a Heart to Sing To/I'm Hummin'--
I'm Whistlin'--I'm Singin'
13167--May 17/Ridin' Around in the Rain
13168--Love Thy Neighbor/She Reminds Me of You
13169--Stay on the Right Side of the Road/
Straight from the Shoulder
13170--The Last Roundup/Someone Stole Gabriel's
Horn

OKEH (Reissued by Columbia)

33164--Thanks/Home on the Range
SEE ALSO: Vocalion/Okeh

ORIOLE (Sold by McCrory Stores)

2962--Black Moonlight/Sweet Georgia Brown
2963--Blue Prelude/We'll Make Hay While the Sun
Shines
2964--Once in a Blue Moon/We're a Couple of
Soldiers
2965--Let's Spend an Evening at Home/Some of
These Days
2966--Home on the Range/Thanks
2967--Beautiful Girl/The Day You Came Along
2968--Little Dutch Mill/Our Big Love Scene
2969--Goodnight, Lovely Little Lady/Shadows of
Love
2970--After Sundown/Down the Old Ox Road
2971--Shadow Waltz/Temptation
2993--I Guess It Had to Be That Way/Love in
Bloom
2994--Give Me a Heart to Sing To/I'm Hummin'--
I'm Whistlin'--I'm Singin'
2995--May 17--Ridin' Around in the Rain
2996--Love Thy Neighbor/She Reminds Me of You

2997--Stay on the Right Side of the Road/
Straight from the Shoulder

2998--The Last Roundup/Someone Stole Gabriel's
Horn

PERFECT (Reissued by ARC)

13034--Black Moonlight/Sweet Georgia Brown
13035--Blue Prelude/We'll Make Hay While the
Sun Shines
13036--Once in a Blue Moon/We're a Couple of
Soldiers
13037--Let's Spend an Evening at Home/Some of
These Days
13038--Home on the Range/Thanks
13039--Beautiful Girl/The Day You Came Along
13040--Little Dutch Mill/Our Big Love Scene
13041--Goodnight, Lovely Little Lady/Shadows of
Love
13042--After Sundown/Down the Old Ox Road
13043--Shadow Waltz/Temptation
13050--I Guess It Had to Be That Way/Love in
Bloom
13051--Give Me a Heart to Sing To/I'm Hummin'--
I'm Whistlin'--I'm Singin'
13052--May 17/Ridin' Around in the Rain
13053--Love Thy Neighbor/She Reminds Me of You
13054--Stay on the Right Side of the Road/
Straight from the Shoulder
13055--The Last Roundup/Someone Stole Gabriel's
Horn

ROMEO (Sold by Kress Stores)

2336--Black Moonlight/Sweet Georgia Brown
2337--Blue Prelude/We'll Make Hay While the
Sun Shines
2338--Once in a Blue Moon/We're a Couple of
Soldiers
2339--Let's Spend an Evening at Home/Some of
These Days
2340--Home on the Range/Thanks
2341--Beautiful Girl/The Day You Came Along
2342--Little Dutch Mill/Our Big Love Scene
2343--Goodnight, Lovely Little Lady/Shadows of
Love
2344--After Sundown/Down the Old Ox Road
2345--Shadow Waltz/Temptation
2367--I Guess It Had to Be That Way/Love in
Bloom
2368--Give Me a Heart to Sing To/I'm Hummin'--
I'm Whistlin'--I'm Singin'
2369--May 17/Ridin' Around in the Rain
2370--Love Thy Neighbor/She Reminds Me of You
2371--Stay on the Right Side of the Road/
Straight from the Shoulder
2372--Someone Stole Gabriel's Horn/The Last
Roundup

SILVERTONE (Samples pressed for Sears & Roebuck)

8367--Thanks/Home on the Range (This issue is
very rare.)

VOCALION/OKEH (Vocalion reissued by ARC, Okeh
reissued by Columbia)

2830--Beautiful Girl/The Day You Came Along
2834--Goodnight, Lovely Little Lady/Shadows of
Love
2835--May 17/Ridin' Around in the Rain
2845--Love Thy Neighbor/She Reminds Me of You
2867--Black Moonlight/Sweet Georgia Brown
2868--Blue Prelude/We'll Make Hay While the
Sun Shines
2869--Let's Spend an Evening at Home/Some of
These Days
2870--Home on the Range/Thanks
2877--Shadow Waltz/Temptation
2878--Love in Bloom/I Guess It Had to Be That
Way
2879--The Last Roundup/Someone Stole Gabriel's
Horn
4522--Someone Stole Gabriel's Horn/Stay on the
Right Side of the Road

BING'S BLUE LABEL DECCAS
 Corrections to the Article
 in the March 1980 Issue of BINGANG
 AH, SWEET MYSTERY OF LIFE. Dec. 2315 (A-38).
 DOWN BY THE OLD MILL STREAM. Foursome,
 JST'S Frying Pan 5.
 EMPTY SADDLES. Guardsmen Qt., VY.
 GYPSY LOVE SONG. Dec. 2316 (A-38).
 I LOVE YOU TRULY. DLA-6-A & B.
 I'M FALLING IN LOVE WITH SOMEONE. Dec. 2316
 (A-38).
 IN MY MERRY OLDSMOBILE. DLA-1797-A & B.
 IT'S ALWAYS YOU. DLA-2253-B.
 JUNE IN JANUARY. DLA-71-A & B.
 JUST A WEARYIN' FOR YOU. DLA-7-A & B.
 MAYBE I'M WRONG AGAIN. DLA-73-A & B.
 PENNIES FROM HEAVEN (DLA-508-A) F. Lang-
 ford, L. Armstrong, J. Dorsey O.
 SWEETHEARTS. Dec. 2315 (A-38).
 THINE ALONE. Dec. 2680 (A-72).
 WHEN YOU'RE AWAY. Dec. 2680 (A-72).
 W.L.M.

BLUE DECCA ALBUM SETS

In response to a request, here is a list of blue Decca album sets featuring Bing Crosby:

A-10--Music of Hawaii. Dec. 880 (Other records in this set are not by Bing.)
 A-38--Victor Herbert Melodies. Dec. 2315, 2316 (Other records not by Bing.)
 A-50--Patriotic Songs for Children. Dec. 2400 (Other records not by Bing.)
 A-69--Cowboy Songs. Dec. 2676 thru 2679, plus 2001 & 2237.
 A-72--(Title unknown). Dec. 2680 (Other records not by Bing.)
 A-96--George Gershwin Popular Songs. Dec. 2874 (Other records not by Bing.)
 A-134--Ballad for Americans. Dec. 3554 & 3555.
 A-140--Favorite Hawaiian Songs. Dec. 886, 1175, 1518, 1616, 1845 & 2775.
 A-159--Christmas Music. Dec. 621 (Other records not by Bing.)
 A-181--Star Dust. Dec. 1044, 2374 & 3540 thru 3543.
 A-193--Hawaii Calls. Dec. 3299 (Other records not by Bing.)
 A-202--Small Fry. Dec. 2385 & 3600 thru 3603.
 A-221--Crosbyana. Dec. 310, 392, 543, 547, 548 & 3731
 A-250--Under Western Skies. Dec. 870, 3133, 3388, 4200 & 4201.
 --WLM.

COINCIDENCE?

The subject of coincidence comes up for discussion frequently, for we have all had "lucky" coincidences help us out of tight spots. Here is a story of what happened recently when we were stuck to find a short article, just enough to fill this space.

A visit to the post office found only two pieces of mail - one from one of our east-coast states, the other from Canada. Nothing unusual about the appearance of either - all they seemed to have in common was the fact that they were both addressed to Club Crosby, and that both arrived on the same day.

The Canadian letter was an application for membership, accompanied by a check. In part, the letter written by MARK S. TOCHER, 785 HANLON ROAD, GUELPH, ONTARIO, CANADA N1G 2S6, said "For many years I've collected "Kraft Music Hall", "Philco Radio Time" and "Chesterfield" programs starring Bing, but I've never seen a list printed in order of the date of the program, or next week's guests. etc. They (such lists) would be very helpful to serious Crosby radio show collectors - (like and inventory sheet)."

Well, there we had it - the first letter of the day, and a problem! True, there are some old catalogs put out by Larry Kiner that contained much of the information - yet, we remembered these listings were said to be incomplete. Carmel Gallegos wanted similar material prior to the May Tribute in Tacoma, and at that time it didn't seem feasible, with the time available, to attempt to compile anything that could be offered as accurate.

It looked like another situation which would end up with the writing of a letter stating: "Sure would like to oblige you, but-----" Oh, well, let's look at the other letter first.

The second letter, from IRVING BAUMAN, 8 PROSPECT, MATAWAN, NJ 07747, was written on the same day as Mark's, and was considerably bulkier. Irving's letter got down to business by saying "The March issue of BINGANG was super. The "Bing's Blue Deccas" special feature - - we could use the Black Deccas and other label complete listings in future issues." (See the Brunswick article in this issue, and look for more in following issues -Editor)

Then comes the shocker: "Enclosed are complete listings (containing program dates and guests) for all of the Kraft Music Hall, Philco, Chesterfield, General Electric and CBS Radio shows that I am aware of. I do not believe such a listing has ever appeared in BINGANG..... If any programs have been omitted, these could be identified in an addendum to a later list for the collector's benefit."

Talk about coincidence! So, one special feature for the February, 1981 BINGANG has been written! Thanks to Irving Bauman for sharing his knowledge with all of his fellow members, and welcome, Mark Tocher, to the ranks of the serious Crosby collectors who read BINGANG.

GEORGE BENTLEY REPORTS



George Bentley appeared in the March 1980 BINGANG as author of "Will Rogers and Bing as each other". Also, you will recall that we had little bio information, but credited George as being a self-starter, and a writer who could be depended on. George continues to uphold this reputation - he submitted an article for this copy and then continued to submit small tid-bits - to the end that we are calling this page "The George Bentley Page", including on it the accumulation of Crosby data that George has sent us since the March issue.

George falls into the second wave of Crosby people, being 54 years old; served in the occupation of Japan, spent some time in college, and left there when an opening as reporter and copy editor on his home town newspaper presented itself; moved to Little Rock, Arkansas in 1956, when he married; the Bentleys have three children, all at home, working and students - two sons, aged 23 and 21, and one daughter aged 18. All three are more with contemporary music, but they get exposure to Bing when they are home!

George is rounding out 24 years with the Arkansas Gazette; his forte is politics and the goings-on at the Pulaski County Courthouse. And with all of this going on, he has managed to maintain his interest in Bing

and all things relating to him for over 40 years. That means that George started at an early age, and has never lost momentum. Now, prepare yourself for some off-beat Crosby news!

king of the crooners?

A brash young fellow came along in the 30s when Bing Crosby was riding a crest of popularity and influencing so many young singers, who had the audacity to claim he was "King of the Crooners." This fresh upstart even usurped some of Bing's hit songs along with his title, and actually did enjoy considerable popularity himself. Enough that he still has a following to this very day!

It's hard to believe anyone would be so bold, but by the 1940s his singing days were over, while the real "King" --Bing--went on to further achievement in song and film. In fact, the pretender to the musical throne had a minor unbilled role in Bing's "Going My Way", but didn't warble a single note in spite of a beating handed him by a fellow actor who tried to get him to do a number. He had retired as a crooner.

Who was this braggart? a Crosby fan might well ask, with some indignation. Remember Carl Switzer? To be sure, that's a name that ranks well behind Crosby, Columbo, Vallee and other pop singers of the 1930s. Well, not to resent Mr. Switzer, because he is much adored under his screen name, "Alfalfa." He can be seen regularly, tall stick of hair, squeaky voice and all on constant re-runs of "The Little Rascals" on TV during the children's hour. His Crosby takeoffs were all in good fun. Alfalfa and Bing are rarely mentioned together in movie articles or books but a connection is there, all the same.

A Crosby fan can reverse this into a trivia question that will surely stump many old movie buffs. Just ask them: What famous crooner of the 30s was a has-been singer by the 40s, and had a bit part in "Going My Way" in 1944, but couldn't be coaxed into singing one song?"

Granted, it's a trick trivia question, but you can count on getting some blank stares in return, followed by a smile of recognition when the answer is furnished.

Of course, it does require further explanation to satisfy the one who has been stumped; so let the trivia flow! Alfalfa delighted audiences by singing in several of the Hal Roach "Our Gang" short comedies in the 1930s, renamed "The Little Rascals" for modern television audiences. Roach was a friend of Bing's - together they established the Santa Anita race track in the late 30s - so it's no surprise that Alfalfa was featured singing several of Bing's songs, songs that most other singers of that day avoided because they belonged to Bing.

Switzer (or Alfalfa) debuted in the Roach series in 1935 in "Beginner's Luck" - a fateful title for him - and got to sing from the start. He hit his stride as a singer in his ninth short called "The Pinch Singer", released in January 1936, in which he sang on radio "I'm In The Mood For Love" in the closing scene. Spanky McFarland and Darla - remember her, too! - rush to the microphone as Alfalfa finished his song, and Spanky says "I was just telling Darla, you are the best singer in the whole wide world." Darla looked surprised when Spanky made the statement. Please hold on to your seats, Bing fans, for Alfalfa is on his way. His singing was a featured part of several plots after that.

"Reunion in Rhythm" released in January, 1937, has two Crosby tunes back-to-back - the first, "Going Hollywood", sung by little Georgia Jean LaRue in a musical revue staged by the Rascals, and the second a musical repartee by Alfalfa singing "I'm Through With Love".

In "Framing Youth", September, 1937, Alfalfa sings Bing's "Just An Echo In The Valley" which Bing introduced, and once said he considered for his theme song. With every "Yoo Hoo" in the song, a frog hidden in Alfalfa's shirt croaks an answer.

Alfalfa's peak was "Our Gang Follies of 1938" released December 18, 1937, when Switzer was ten. The kids organized another revue and

wanted Alfalfa, "The King of the Crooners", but he resisted crooning, saying he wanted to do opera. Then follows an elaborate dream plot in which he has a contract to sing, but is tomatoed and booed off the stage by the other kids. He finds in his dream that money is in crooning, and just as he is about to croon in a nightclub run by Spanky McFarland, the opera impresario pops up to drag him away from the club, which awakens him. He realizes he has had a terrible dream, and announces that he is ready to croon for real.

He goes on-stage, and starts off with Bing's "Learn To Croon". As he gets to the line "If you want to win your heart's desire", several girls sitting with guys in the audience begin to walk, one by one, to the stage and surround him as he finishes the song.



Crooners Alfalfa and Bing Crosby share a melody with Buckwheat and Spanky

Switzer was 11, and no longer looked like the kid Alfalfa when he got the small part in "Going My Way." He had other small roles as an adult but never was the star he had been as a small child.

He will be remembered by Crosby fans from two funny sequences in "Going My Way." The first was when Switzer as Herman Langerhanke and Stanley Clements as Tony Scapone were with a gang that stole some turkeys from a truck and they were fleeing with one turkey when they bumped into Father Fitzgibbon played by Barry Fitzgerald. They gave it to him and hurried on. Father Fitzgibbon praised the two boys' conduct that night as he and Bing, Father O'Malley, started to feast on it. Bing tells of the boys helping to rob the poultry truck, and Fitzgerald asks whether the police recovered the turkeys. Bing replies, "All but one." Fitzgerald gulps hard.

The other scene was when Bing was organizing a youth choir and Herman starts walking from the church. Tony tells Bing that Herman is a good bass, and he'll get him to join in. Tony follows Herman outside and when Herman starts protesting that he doesn't want to sing, Tony slaps his face. Each time Herman opens his mouth, Tony slaps him again, until he finally gives in. But we never really see him sing.

Switzer had only about a half-dozen lines in the entire film. Besides seeing re-runs of "Our Gang" on TV and watching for Crosby songs, a fan can read all about the kids in "Our Gang, The Life And Times Of The Little Rascals" by Leonard Maltin and Richard W. Bann, Crown publishers, New York.

The connection with Bing actually started in Bing's 1936 film, "Pennies From Heaven" in which members of the gang appeared and sang a song with Bing. A photo of them singing with Bing appears on page 184 of the book. Some songs from the "Little Rascals" have been collected on an LP, now available from Publishers Central of New York.

Switzer, who was born in Paris, Illinois, August 8, 1927, was kidded when he was grown by movie producers who would say "Hey, Alfalfa, sing off-key for us," which drove him crazy, Maltin and Bann report. In February 1959, at the age of 31, he died from a gunshot wound he received during an argument, and the shooting was ruled justifiable homicide.

Bing, after winning the Oscar for "Going My Way" played Father O'Malley again in "Bells of St. Mary's" in 1945, then waited 14 years before playing his third and final role as a priest, Father Conroy, in 1959's "Say One For Me."

Playing a priest may seem an unlikely role for any star to continue in, but Bing was not the only star to win an Oscar for playing a priest, nor the only one to play a priest repeatedly.

Spencer Tracy received the first Oscar as a priest in 1938's "Boys Town" as the real-life Father Flanagan and went on to repeat the role in 1941's "Men of Boys Town", which probably makes Tracy the only actor to do a sequel as the same priest. Tracy also played a priest in "San Francisco" in 1936, and in "The Devil At Four O'Clock" in 1961, making one more role as a priest over Bing.

The great Pat O'Brien equalled Bing with three priestly roles - "Angels With Dirty Faces" in 1938, "The Fighting 69th" in 1940 (both times trying to counsel an incorrigible Jimmy Cagney bent on crime and violence) and "Fighting Father Dunne" in 1948.

Some stars just had one shot at playing a priest, but usually the performances were tops. Consider Gregory Peck in his first starring role in 1944's "Keys Of The Kingdom", Frank Sinatra in 1948's "The Miracle Of The Bells", Montgomery Clift in Hitchcock's 1953 "I Confess", Mickey Rooney in "The Twinkle In God's Eye" in 1955, and Karl Malden a priest opposite Marlon Brando in "On The Waterfront" in 1954. The examples are from the Golden Age of Hollywood, but occasional leading roles as priests have attracted stars to the modern cinema in such films as "The Exorcist", and "Exorcist II", starring, respectively, Max Von Sydow and Richard Burton.

That Bing brought a new kind of sincerity to the role of a priest is seen from two tributes he received: One from a movie reviewer in 1944 who said "Father O'Malley is a priest who happens to look like Bing Crosby"; and the other from Bishop McCarick of New York, who, in eulogizing Bing in St. Patrick's Cathedral on October 17, 1977 closed with: "The bells of St. Mary's should ring no dirges now; our friend, Father O'Malley, has gone home to God." In a sense, because of his faithfulness to his beliefs, and his exemplary public life, much more than because of his fine performances as a priest, Bing does represent to his fans a certain moral leadership in show business.

Perhaps, with a sly smile, we can even get away with calling him the high priest of modern pop singing, especially for anyone who dislikes "King Of The Crooners."

Of course, Bing, with his distaste for pomp, preferred to be called at the end, a guy who could carry a tune, and tossed off the idea in "There's Nothing I Haven't Sung About." Yes, he carries many a tune in his vestments.

CLIFTON A EDWARDS - EXTRAORDINARY SONG STYLIST OF THE 1920S

A BIOGRAPHIC GEM
BY MORTON B MILLER



This is the second of a series of articles to explore the possibility of certain male vocalists of the nineteen twenties having had some influence in the development of Bing Crosby's singing style. All is conjecture--no claims are intended--if nothing else, you may find the biographical material of Bing's early contemporaries interesting reading

"I'm singin' in the rain, just singin' in the rain...what a glow-ree-us feelin'...I'm happy again!" The voice is exuberant and the rhythm is infectious. The simple chords from a ukulele accompany the singer and are backed by a 1929 vintage orchestra. It is one of the greatest, yet least recognized, male vocalists of the past sixty years. Cliff Edwards, known in his prime by the nickname "Ukulele Ike", is credited by some musical historians as being one of a kind: an innovator who broke stereotyped tradition...and gave a new sound and style to the interpretation of a popular song.

"AL RINKER MENTIONED THAT HE AND BING CROSBY, AS YOUNGSTERS IN SPOKANE, WERE DEVOTED FANS OF "UKULELE IKE." AL RECALLED THAT THEY BOUGHT EDWARDS' LATEST RECORDS AND PLAYED THEM OVER AND OVER.."

DID THE REPEATED PLAYING OF EDWARDS' EARLY 78s INSPIRE BING????????????????????

Did he impress the young drummer and vocalist from Spokane during those early years when Bing was so eager to learn? Jim Bedomian, who recently produced the excellent long play album "The Vintage Recordings of Cliff Edwards", for Take Two Records, had this to say on the subject:

"His (Edwards) impact on show business history is impossible to assess. During his heyday he had several imitators. Many more performers borrowed something from Edwards' novel stylings. Popular sheet music from that period invariably included fingering diagrams for ukulele chords. Yet, the more subtle influence of Cliff Edwards presence on the musical scene is less evident. For example, during a recent phone conversation, Al Rinker (of the Rhythm Boys) mentioned that he and Bing Crosby, as youngsters in Spokane, were devoted fans of Ukulele Ike. Al recalled that they bought Edwards' latest records and played them over and over again. Is it just possible that so distinctive a stylist as Bing could have been influenced in any way by the performances of Cliff Edwards?"

Larry Kiner, the guiding hand behind Spokane and Totem records, is a great fan of Cliff's, having produced two albums featuring the singer. Kiner is of the persuasion that Edwards was admired by Bing and may have played a part in the development of his own unique style.

Clifton A. Edwards was born on June 14, 1895 in Hannibal, Missouri, a town that every school-boy remembers as being the birthplace of that celebrated chronicler of early rural America, Mark Twain. Reminiscing in later years, Cliff recalled selling newspapers and doing a stint in a shoe factory before running away from home at age fourteen. He made his way to the bustling metropolis of St. Louis, where he sang for coins in various saloons. Most of these sleazy establishments had no piano, so young Cliff taught himself to play the ukulele as a means of accompanying himself--although, like Bing, he never learned to read a note of music. Who would have dared to predict that in another fifteen years, this same Cliff Edwards would make the uke one of the most popular musical instruments in the nation.

He once confided that his first musical job was singing accompaniment to "illustrated songs" shown on lantern slides in a St. Charles, Missouri theater. It was during this period of his life that a carnival pitchman convinced young Clifton to join him on the road, blowing duets on what was known as "nose whistles" in local department stores.

The years between 1910 and 1918 were frustrating for the brash young man from Hannibal, Mo. His dreams and aspirations for a show business career were repeatedly dashed against the rocks of bitter disappointment. Following a vain attempt to join a quartet in the "toddlin' town" of Chicago, he hitched a ride on a freight train to the mecca of show biz, New York City. Lacking any contacts, he kept body and soul together by working as a counterman at a restaurant in Grand Central Station...about as far as one could get from the bright lights of Broadway. Despondent, since nothing seemed to work out, he hitched his way back to Chicago.

It was a time for soul-searching that every aspiring entertainer goes through. But Edwards had a driving ambition that would not be denied. Now in his early twenties, that elusive lady, known as "Dame Fortune", deigned to throw him a crumb. He was offered a singing job--for tips only--at the Arsonia Cafe, the first Windy City food and drink emporium to feature a floor show. Performing with his constant companion, and most prized possession, his battered ukulele, he stuck a dollar on it to encourage patron generosity.

Monetary rewards were of secondary importance to Cliff at this time. The real advantage of working the Arsonia was that he would be performing with some professional entertainers. For example, there was Gilda Gray, who set the Country gyrating to the "Shimmy" in 1918. And there was Blossom Seeley, who had achieved both fame and notoriety, some ten years earlier, by introducing "Put Your Arms Around Me, Honey" and "Toddlin' the Todalo". The experience was pretty heady stuff for the ambitious young man with the peculiar sounding high pitched voice and unorthodox singing style.

It was at the Arsonia that Cliff got his novel nickname. As the story goes, a frustrated waiter, trying to get his attention and unable to think of his name, called out "Hey, ukulele! Ukulele Ike!" Cliff liked it and it became his alter ego.

Then, the big "break" came. The pianist at the Arsonia, Bob Carleton, wrote a catchy novelty song, which he entitled "Ja Da". He asked Cliff to sing the simple and repetitive lyrics. It was one of those happy nonsense songs and Edwards brought to it all of his youthful verve and enthusiasm. The song soon became a nationwide hit and, later, somewhat of a jazz standard. Cliff Edwards' career was off and running!

Soon after, he joined the vaudeville troupe of stuttering comedian, Joe Frisco. (The very same Joe Frisco, who would years later, corner Bing at Santa Anita Race Track and mooch five or ten bucks to play the ponies--as related by Bing in "Call Me Lucky"). His affiliation with Frisco gave Edwards the chance to fulfill the dream of every vaudeville performer of the day: to play the grand and world famous Palace Theater at Broadway and 47th in New York City. Sure enough, there it was... the name of Cliff Edwards up there with other top headliners...performing two shows daily and drawing a handsome salary. Not bad for a kid from Hannibal, Mo.

Teaming up with a talented dancer-singer Pierce Keegan, Edwards appeared in the Ziegfeld Midnight Follies on Broadway, followed by appearances on the Keith-Albee vaudeville circuit. When the partnership split up, he joined forces with Lou Clayton in a blackface act that was well received in the early 1920's. As destiny would dictate, Clayton decided to join Jimmy Durante and Eddie Jackson in a new song, dance and comedy act.

Although he had made some unreleased records in 1919, his first studio pressings in the twenties were with Ladd's Black Aces and a group known as Bailey's Lucky Seven. Cliff played the kazoo on

these records, a musical device that he would later use to alternate with his own vocal improvisations of "scat" choruses. He made his solo debut in 1923 with the Brooklyn based Pathe-Freres Company with two long-forgotten tunes, "Old-fashioned Love" and "Lovey Came Back". In the next ten years he would cut over 125 sides. His most prolific year was 1925, in which he recorded no less than 47 songs. It was during this 1923-25 period that Bing would have been most influenced by Edwards.

Record sales and theatrical appearances would make the names Cliff Edwards and "Ukulele Ike" household words. The long sought after dream of fame and fortune had come true. By the mid-1920's he was earning \$1750 a week in vaudeville appearances alone. In 1924, he was cast in Gershwin's Broadway musical *Lady Be Good*, introducing the now immortalized "Fascinating Rhythm". The next year, he appeared in the hit, *Sunny* and in 1927 was featured in the *Ziegfeld Follies*.

Cliff Edwards made over one hundred movies in his career. He appeared in no less than twenty-three from 1929-31, and can be considered to be one of the early pioneers of "talking pictures". Many may remember him as the character, "Harmony" the sidekick to Charles Starrett in several westerns. One of his most important films was the *Hollywood Revue of 1929*, in which he sang that song that would become his trademark, "Singin' in the Rain". Cliff was cast in a bit part in the film classic, *Gone With The Wind*. Portraying a wounded soldier in an Atlanta church-converted-hospital scene, with Vivien Leigh and Olivia de Havilland, only his voice was heard reminiscing about his missing brother. Perhaps the director, Victor Fleming, felt that the now famous face would distract from the dramatic impact of the scene.

In 1936, Edwards was a member of the cast of George White's "Scandals". With box office sales not meeting expectations, White asked the principals performers to take a cut in pay in order for the show not to fold. This impassioned plea did not appeal to one of the stars of the show, Rudy Vallee. He suggested, instead, that an alternate solution to the problem would be for White to meet the payroll deficit from his own pocket. Tempers flared--a number of harsh words were exchanged--precipitating a punch on the nose delivered by the producer to the "Vagabond Lover". Not surprisingly, Vallee withdrew from the production and White recast Cliff in the vacated spot, which goes to prove an old show business saying that it pays to be in the right place at the right time.

Two attempts at marriage ended in failure. He divorced his first wife, the former Follies dancer, Irene Wiley, in the year 1931, charging cruelty. One year later, she added to his woes by filing a claim for \$17,000 in back alimony. Cliff, undaunted, flew to Las Vegas, a mere two days after his divorce became final, to wed Nancy Dover, a dancer in early musicals. The marital vows were performed in a hotel lobby, from which the newlyweds returned to Hollywood where Edwards was making a motion picture.

Never astute at financial matters, he filed in Federal Bankruptcy Court in 1933, claiming that he owed \$68,000 and his only assets consisted of clothing valued at \$200. An astounding disclosure when one contemplates the amount of money that he must have earned as a headliner on stage, screen and records. Reports were that excessive gambling, drugs and alcohol had taken their toll. It was inevitable that his second marriage would not last. On October 20, 1936, his wife was granted a divorce after she testified that he objected to her continuing her career as an actress. One might surmise that there was much more to it than that. His

personal life had been reduced to a shambles because of his pernicious habits. Reports were that his paychecks were being garnished to satisfy arrears alimony payments. Back he trudged to Bankruptcy Court in Los Angeles on March 10, 1941, to claim \$25,000 in liabilities and his entire worldly possessions consisting of clothing, household goods and ornaments worth \$150, a radio and recording phonograph valued at \$300 ...and two five dollar ukuleles.

The Edwards' career was given a much needed revitalization when his friend Walt Disney cast him in the role of conscience, Jiminy Cricket, in the highly successful animated adaptation of "Pinocchio". The touching and poignant "When You Wish Upon a Star" won the Academy Award as the best song in a motion picture for the year 1940. Cliff's sensitive singing of the lyrics played no small part in this achievement. If you happen to have a recording of the song sung by Edwards, note how reverently he caresses the word, "star". His own star now in the ascension, he was being interviewed shortly after the movie was released by a reporter for the New York Times. When asked whether he, Cliff Edwards, too, had a conscience, his attractive female companion replied, "Yes, he does...and it's just about the size of a cricket's!"

Through the 1940's he was able to get occasional picture work and appeared as a regular performer on the Rudy Vallee radio program, but his work was sporadic and there were no offers for recording contracts. He did make one superb LP for Walt Disney, backed by some first-rate musicians, that revived his big hits of yesterday. Long past his prime, he never sounded better.

With the passing of years, his singing style was no longer in demand and he found employment wherever he could. At one time he found work as an entertainer at the world famous Disneyland in southern California. Predictably this job came to an abrupt end when outraged parents complained to the management that Edwards was singing "off color" lyrics to their offspring. He had made a few party records in his career, bringing to them the same flair that he brought to every recording that he ever made.

As has been the destiny of so many other celebrated stars of show business, Edwards' life came to a tragic and forlorn end. Broke, in poor health and virtually forgotten by the public, he died of a heart attack in a Hollywood nursing home on July 17, 1971. With no known next of kin, his body lay unclaimed before someone realized that he was the same "Ukulele Ike" and "Jiminy Cricket" of days long gone by. His seventy-six years had been filled with alternate periods of professional success and failure, of personal happiness and heartbreak. Cliff Edwards had drunk from life's cup...partaking both the froth and the dregs.

We will never know for certain what role Cliff Edwards played in the genesis of Bing Crosby's career. As with the previous story on Red McKenzie, the influence of phonograph records listened to constantly can never be measured. Some credit Edwards with being one of the truly original and innovative song stylists of 20th Century popular music. Most feel that he was never given the recognition he deserved for the contributions that he made. At a time when most singers were tied to stereotyped tradition that produced a forced and unnatural style, he dared to be different. Equally adept at a tender ballad or spirited rhythm number, he possessed enormous range and versatility.

It is fairly safe to assume that the budding young vocalist from Spokane was both intrigued and impressed with the old Pathe, Columbia and Perfect 78 recordings that held the voice of Cliff Edwards. He was inventive, versatile and produced a "different" sound... traits that a few years later would be used to describe Bing's own original approach to singing a popular song.

CLIFF EDWARDS LONG PLAY ALBUMS

The Vintage Recordings of Cliff Edwards, Take Two Records TT-205, P.O. Box 36729, Los Angeles, CA 90036,

Cliff Edwards "Ukulele Ike", Glendale Records GL-6011, P.O. Box 1841, Glendale, CA 91209.

Sweet Beginnings, Cliff Edwards, "Remember", Series VIII, Vol. 7, Blue Heaven Records, Inc., P.O. Box 99, Woodbury, N. Y. 11797.

"I Want a Girl", Cliff Edwards, Totem 1014, Spokane Records, P.O. Box 724, Redmond, Washington 98052.

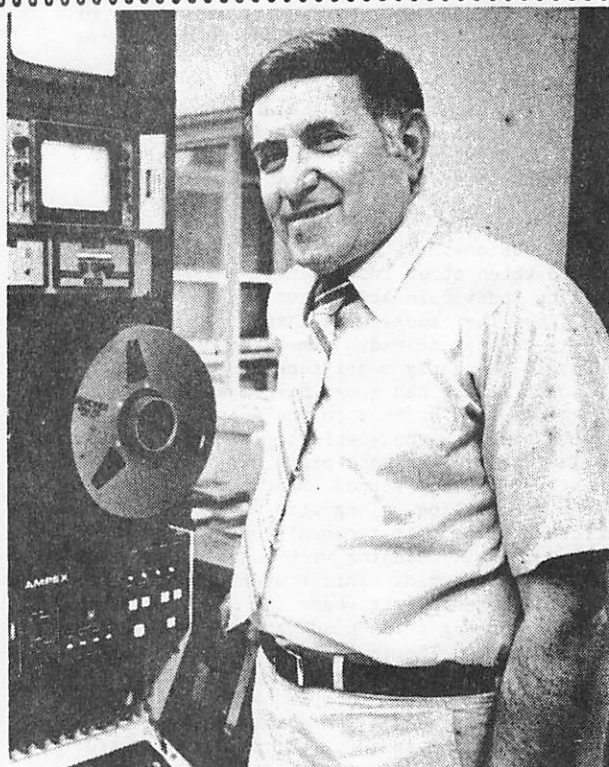
"Shakin' the Blues Away", Cliff Edwards, Totem 1005, Spokane Records, P. O. Box 724, Redmond, Washington 98052.

"I'm a Bear in a Lady's Boudoir", Ukulele Ike, Yazoo Records L-1047, 245 Waverly Place, New York, N. Y. 10014.

Ukulele Ike Sings Again, Disneyland WDL 3003, (out of print).

Ukulele Ike Happens Again, Vista BV 4043, Buena Vista Records, c/o Walt Disney (out of print).

"Pinocchio", music from the original sound track, Disneyland Records 1202.

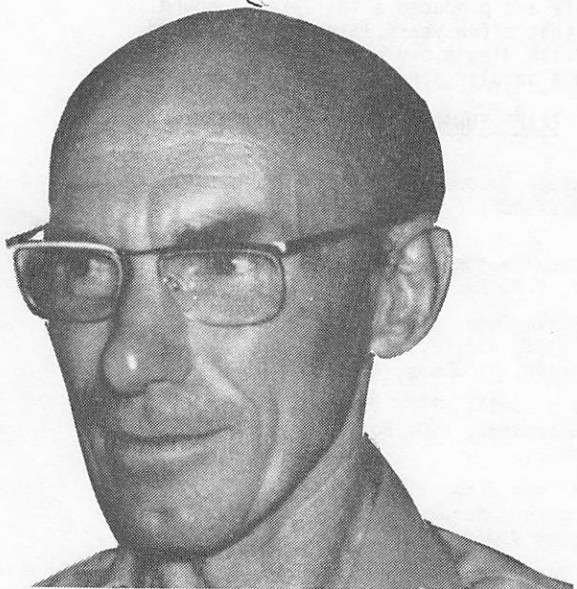


In charge

Morton Miller is the director of UCD's instructional media department, overseeing a staff of 30 that makes audio and visual tapes, films and slides for campus faculty members and outside contractors.

BING PLUS OR MINUS BUDDY COLE

BY HENRY J. HOLLOW



So much for Henry's own introduction; we should like to add this much: Henry is an idealist, and he constantly hopes for the same high level of accomplishment from others, that he demands from himself and his close friends. Ah, that we could have albums reshaped "more closely to Henry's heart's desire!" But, at least, we know now how a good album would have been enhanced by Henry.

Persons who remember Henry Hollow from old times will enjoy hearing again from him, after too-long an interval; new acquaintances can be assured that the Tasmanian Savant is a long-time student of Bing, his style, and his various accompaniments. Henry writes: "Your kind invitation to contribute to future editions of BINGANG has revitalized my typewriter, making it difficult for my fingers to keep up with the rapidly moving keys.....I feel obligated to explain the purpose of the article. "Bing - Plus Or Minus Buddy Cole" is based upon an unkind letter I once wrote to Ken Barnes. If I have not pulled enough punches here, you may.....just publish the list of song titles under your own preface. I think this list is anything up to 100 song titles short of completeness. Most of the missing titles would probably be from the earliest radio series which were poorly recorded in many cases. I have not (in spite of how it might seem) singled out the recording of Buddy Cole for criticism."

At first sight the comparatively recent LP "SONGS OF A LIFETIME" appeared to be the chance of a lifetime to acquire the best selection of songs recorded by Bing with Buddy Cole during the latter 50's for radio shows.

Somehow the liner notes to the album never went as far as explaining the origins of the recording sessions as outlined by Buddy Cole during a taped interview. Sales figures for "White Christmas" never make good reading for liner notes.

The songs were recorded at informal home-studio sessions, using a basic rhythm accompaniment to which other instrumental passages were added by Buddy Cole at a later and more convenient time. The tracks were then closely edited into 15 minutes of radio time recordings. Unfortunately the early model tape recorders used for sound mixing had speed discrepancies, which though not very harmful to the voice, played havoc with the less-than-perfect piano work.

The English LP where practicable has had other instrumental sounds substituted to cover up the peccadillos, along with a concert hall performance sound that cancels out the concept of Bing casually singing with a small combo, as originally intended. This presentation is not entirely without merit where the original accompaniment working from "head" arrangements is not very inspiring. Though in most cases, cocktail pianostyling is more appropriate. The original weakness is the badly recorded organ passages - which cannot be entirely eradicated, and the repetitive nature of song styling as may be heard in the "warts and all" American Libra album - which covers several radio shows.

On 1969 I was fortunate enough to spend a week-end with an English record collector who had a large selection of the 15 minute radio shows. By listening to these shows, with some guidance from his more perceptive ears, I was able to make a selection of the songs which I thought might make up albums at some future time.

Judged by what I can now hear on LP albums my choice was astray and I am in doubt as to what songs would make good album listening, without resorting to further musical interpolation.

Few people would bother to make any direct comparison between what they hear in the English compilation and the same songs in their original radio presentation. And very few people would discriminate between the predominant Pete Moore orchestrations and the often indifferently arranged Buddy Cole backings. However, comment on the album tracks may suggest a compromise method of re-recording, using minimal additional instrumentation where the original reproduction is unacceptable.

Songs that were currently popular while Bing recorded with Buddy Cole are preferable to older songs where comparison with earlier versions by Bing can be made.

The album begins in a style used when Bing recorded for Longines. The quality of "You're the Top" casts doubt upon the sound of the original recording. So we will say it is better.

"Don't Blame Me" was one of the better recorded songs, and with the piano kept forward there was little need for added strings.

"Nice Work If You Can Get It" is unworthy of any improvement.

"I Guess I'll Have To Change My Plans" is an intimate kind of song, needing very few musicians around when it is performed.

"True Love" as a time-worn song survives the treatment here. What else can be done with this kind of material?

"Ain't Misbehavin'" is permanently identified with the piano, though previously orchestrated for Bing with Jack Pleis.

"Misty" also identifies with a well-known piano style.

"It's Alright With Me" has retained the piano in the foreground and the add-on music is unobtrusive in the background.

"I've Grown Accustomed To Her Face" needs no additional sounds.

"So Rare" has brief bursts from a brass section that seem superfluous.

"Manhattan" is very much a cocktail piano tune, with emphasis on the lyric.

"Unchained Melody" has no major contribution from Buddy Cole and is much improved here.

"I Can't Get Started" was recorded twice by Bing. The other version requires no trumpet intrusion.

"I Wish You Love" only needed the guitar to kick it along.

"I've Got A Crush On You" admits it is a "mush" song, needing no outside help.

"The Didn't Believe Me" is unbelievably different from the Buddy Cole version.

"The Tender Trap" has some of the unhappy piano sound trapped in it, revealing what was intended with additional sounds.

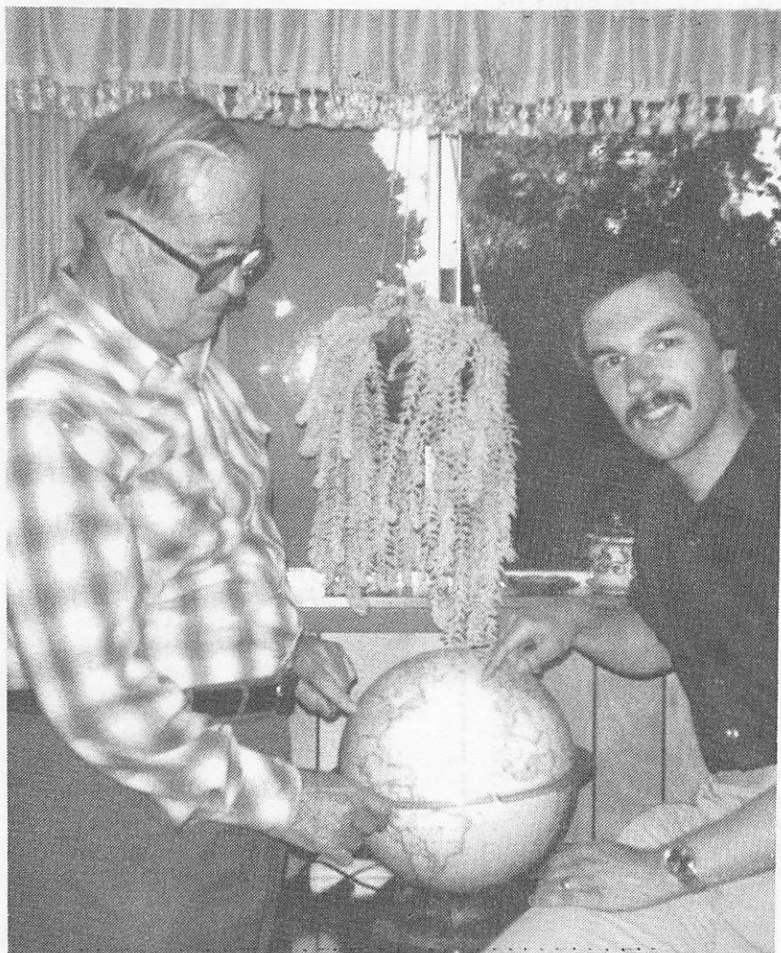
"Love's Old Sweet Song" sounds distinctly out of place with so many other sophisticated tunes. But it is preferable to its companion piece "Just a Baby's Prayer At Twilight". They are not writing songs like this anymore. (And I for one am glad).

After taking note of so many sedate melodies all confined to one album, it may be surprising to see a list of songs Bing recorded with Buddy Cole, plus Rosemary Clooney, for duets, and see titles of so many brighter tunes that capture the spirit in which they were performed, and the light-hearted manner in which they were presented on radio.

The title list is less than complete. Sometimes doubtful song copyright dates are noted to aid identification of the songs, rather than the usual composer credits. "+" indicates a duet with Rosemary Clooney.

Ain't Misbehavin'	'29	Get Happy	'30	Keep It Gay	'53
Ain't We Got Fun +	'21	Get Me To The Church On Time	'56	Keepin' Out Of Mischief Now	'30
Allegheny Moon + L.Crosby	'50	Gigi	'58	King's Serenade	
All The Way	'57	Goody, Goody	'36	La Borrachita	'46
All Through The Night	'34	Goodnight My Someone +	'57	The Lady Is A Tramp	'37
All The Time	'58	Goodnight, Sweet Dreams Mary Lou		Let Me Love You Tonight	'40
Almost Like Being In Love	'47	The Gypsy In My Soul	'37	Let's Call The Whole Thing Off +	
Among My Souvenirs	'27	Hey There	'54	Let's Put Out The Lights +	'32
Anyone Can Fall In Love		Hot Diggity	'56	Let's Take A Walk Around The	
Anything Goes	'34	Heartaches By The Number	'59	Block +	'34
Anything You Can Do +	'46	Hey, Look Me Over +	'58	Little Man You've Had A	
Arriverderci Roma	'55			Busy Day	'34
As Long As I Live	'45	How About You	'41	Love And Marriage	'55
At Sundown	'27	How Am I To Know?	'29	Love Is The Sweetest Thing	'33
Avalon Town	'28	How Long Has This Been Going On	'	Love Is A Many Splendoured	
The Banjo's Back In Town	'55	How Important Can It Be?	'55	Thing	'55
Back In Your Own Back Yard	'28	I Almost Lost My Mind	'50	Love Me Or Leave Me	'28
Because	'98	I Can't Believe That You're In		Love's Old Sweet Song	'84
Blue Star	'55	Love With Me	'26	Lullaby Of Broadway	'35
Cheek To Cheek	'27	I Can't Get Started	'35	A Man Chases A Girl	'55
Cherry Pink & Apple Blossom		I Feel A Song Comin' On	'35	Mandy	'19
White	'54	I Get A Kick Out Of You	'34	Manhattan	'25
Born To Be With You	'56	I Guess I'll Have To Change		Magic Moments	'57
Breezin' Along With The Breeze	'26	My Plans	'29	Mister Sandman + L.Crosby	'54
Button Up Your Overcoat	'28	I'll Never Say "Never Again"		Misty	'55
But Not For Me	'30	Again	'33	Mobile + L.Crosby	
Carolina In The Morning	'22	I'll Remember Today	'56	Moonglow	'34
Catch A Falling Star	'37	I'm Yours	'30	Moonlight Becomes You	'42
Chances Are	'57	I May Be Wrong +	'29	More Than You Know	'29
Chee, Chee-oo Chee	'55	I Need You Now	'53	Melody Of Love	'54
Cheek To Cheek	'35	I Let A Song Go Out Of My Heart	'38	Merci Beaucoup	'55
Cherry Pink & Apple Blossom		I See Your Face Before Me	'37	Memories Of You	'30
White	'54	I've Got A Crush On You	'30		
The Cockeyed Mayor Of Kaunakakai	'35	I've Got My Love To Keep Me		Muskrat Ramble + L.Crosby	'26
Cocktails For Two	'34	Warm	'37	My Blue Heaven	'27
Come Rain Or Come Shine	'46	I'm A Fool To Care	'48	My Funny Valentine	'37
Count Your Blessings Instead Of		I Want To Be Happy	'24	My How The Time Goes By	'47
Sheep	'52	If I May	'55	My Little Grass Shack In	
Crazy Rhythm	'28	If You Can Dream	'56	Kealakekua	'33
Danger! Heartbreak Ahead	'56	If I Give My Heart To You	'54	My Own True Love	'48
Dark Moon	'57	Isn't This A Lovely Day +	'35	My Ideal	'30
Darling Je Vous Aime Beaucoup	'36	It's All Right With Me	'53	The Nearness Of You	'40
Deed I Do	'26	It's A Most Unusual Day	'48	New Sun In The Sky	'31
Did Your Mother Come From		It's Not For Me To Say	'57	Nice Work If You Can Get It	'37
Ireland	'36	It Happened In Monterey	'30	No Not Much	'56
Domani	'55	I Belong To You	'58		
Don't Blame Me	'33	I Hear Music	'40	Oh Look At Me Now	'41
Don't Get Around Much Anymore	'42	I'll Never Stop Loving You	'55	On The Street Where You Live	'56
Do Nothing Til You Hear From Me		It's A Woman's World + L.C.	'54	Once In A While	'37
Don't Take Your Love From Me	'41	I Wish You Love	'55	Pledging My Love	'54
Don't Worry About Tomorrow +		I've Grown Accustomed To Her		Papa Loves Mambo	'55
(Buddy Cole theme song)		Face	'56	People Will Say We're In Love +	
				Please Don't Talk About Me When	
Fine And Dandy	'30	Jeannine, I Dream Of Lilac Time	'28	I'm Gone	
From This Moment On	'50	Just A Baby's Prayer At Twilight			
Fun And Fancy Free	'47	Just You, Just Me	'29		

Something In Common		They Say It's Wonderful +	'46	Yaaka Hula, Hickey Dula	'16
Something To Remember You By +	'30	This Can't Be Love	'38	You Belong To My Heart	'43
Someone You Love	'55	Thou Swell	'27	You Took Advantage Of Me	'28
So Rare	'37	The Tender Trap	'55	You Turned The Tables On Me	'36
Surprise	'58	Too Marvelous For Words	'37	You're In Kentucky	'56
Sunday (That One Day)	'26	Too-ra-loo-ra-loo-ra	'44	You Do Something To Me	'29
S'Wonderful	'27	True Love +	'56	Young And Foolish	'54
Summertime	'35	Try A Little Tenderness	'32		
Scarlet Ribbons	'57	This Ole House	'54	You're The Top	'34
Serenade In The Night	'36			You're The Moment Of A Life	-time
Shh, In Madrid		Ukelele Lady	'25	You'll Never Know	
She's Funny That Way	'28	Unchained Melody	'55	You'd Be So Nice To Come +	
Silent Night		Unsuspecting Heart	'55	Home To	'42
Smilin' Through	'18	The Village Of St Bernadette	'59	Yours	'37
Something's Gotta Give	'55			You're Sensational	'56
Shine On Harvest Moon +	'05	Wake The Town And Tell The People		SONG MEDLEYS WITH ROSEMARY CLOONEY.	
Singin' In The Rain +	'29	Waitin' For The Evenin' Mail		Any Town Is Paris When You're Young	
Taking A Chance On Love	'40	We'll Be Together Again	'45	Paris In The Spring	
That Old Black Magic	'42	We Just Could'nt Say Goodbye +	'32	The Last Time I Saw Paris	
Thank Heaven For Little Girls	'58	Way Down Yonder In New Orleans	'22	April In Paris	
That's All I Want From You	'54	We're In The Money	'33		
That's How 't Is	'57	What Is This Thing Called Love?	'29	September Song	
That's The Way Love Goes	'5	What Is There To Say?	'33	As Time Goes By	
Then I'll Be Happy	'25	What Takes My Fancy +	'58	Til We Meet Again	
There Should Be Rules		When The Red, Red Robin Comes			
They Bid'nt Believe Me	'14	Bob, Bob, Bobbin' Along	'26	Moon Over Miami	
They Can't Take That Away From		Whither Thou Goest	'54	Meet Me Tonight In Dreamland	
Me +	'37	Where Or When	'37	There's A Long, Long Trail	
		Witchcraft	'55	It's Been A Long, Long Time	
		Will You Still Be Mine +	'41	Life Is Just A Bowl Of Cherries	
		Would You Like To Take A		Gimme A Little Kiss	
		Walk +	'30		



"CALIFORNIA IS A LONG WAY FROM ENGLAND."

One of the pleasures of the Twentieth Century is the ease with which people cross oceans and continents. Another great pleasure is the opportunity this mobility gives us to meet and enjoy people who have been only signatures on letters for so long.

Recently your editor and his wife had the extreme pleasure of having as house guests two couples from England - Ralph Harding and his ever-welcome wife Diane, in the United States for their now biennial visit, and Ken Crossland and his charming wife Linda. This little item is limited to the Crosslands - the Hardings are mentioned elsewhere.

Ralph and your editor represent the old guard amongst Crosby collectors - and our ranks are thinning out. Ken represents the group of collectors who came on late in the game, but who still have enjoyed Bing alive and at his peak - the generation of collectors between the ages of 20 and 30.

Ken is an avid Bing collector; California and Illinois will long remember his visit as the year of the great search. Ken is well informed on things Crosby, and has played an important part in establishing and maintaining the continued popularity of Bing in the United Kingdom.

Whilst (acquired from Ken) talking over the distances involved in an Englishman visiting Crosby Country, Ken agreed to undertake the task of keeping BINGANG posted on the Crosby scene in England. His first contribution appears on the following page. Year-end activity in Crosby circles has always been a trademark of the English collecting fraternity and we should all look forward to Ken's report in the February 1981 BINGANG. I know you will enjoy his articles as much as we enjoyed his visit to our home. We are all lucky to have Ken as a fellow member of Club Crosby.

KEN CROSSLAND'S REPORT ON THE ENGLISH CROSBY SCENE

The past few months in the United Kingdom have included several notable events. Pride of place must however be given to an enterprising move by the B.B.C. The rights to 26 of Bing's radio programs from the late 1940s have been acquired by the B.B.C. and starting March 23, each Sunday at 10:30 PM we have been able to tune into "The Bing Crosby Show". The shows are of one half hour duration, and to date we have heard programs with the following guests: Al Jolson; Judy Garland; Al Jolson and John Charles Thomas; Jack Benny and Mary Livingston; Maurice Chevalier; Harry James and Betty Grable; Claudette Colbert; Mary Martin; Henry Fonda; Kay Starr and Adolph Menjou; Spike Jones; and Ethel Merman.

A further 13 shows will be heard. (This item written late in June, 1980). Most of the shows are new to British collectors, of course, with the exception of shows which have appeared on record. And to add a pure B.B.C. flavour, the Philco adverts have of course been deleted!

There have been several developments in the field of record releases. In March, the long-awaited "Come Share The Wine" album was released, featuring of course the previously unissued title track. A full review of this album will appear elsewhere in this issue, as will a review of the latest offering of Buddy Cole tracks as amended by Ken Barnes and Pete Moore. The "Come Rain Or Come Shine" album appeared in the shops in May, and as the record review in "On The Record" will attest, it is a gem! The third noteworthy record issue has been the release of "Bing's Magic!" album on the Submarine label. This album is very much along the lines of the "Bing's Party" which appeared some months ago, and features radio material, most of which is new to LP.

On top of the flood of record issues, Ken Barnes' book "The Crosby Years" was published on March 27. The book, reviewed elsewhere, is a very welcome addition to the Crosby scene, and I understand it has sold well. Certainly, copies in the shops are scarce.

Two gatherings of Bing fans were held on May 3 to celebrate Bing's birthday. In Newcastle, 80 or so fans gathered at a meeting of the Bing Crosby Photo Club. Ken Barnes attended and gave a presentation of his favorite recordings of Bing in the 70s - with several amusing anecdotes thrown in. Just down the road from Newcastle in the town of Gateshead, a further 40 or so fans met at an I.C.C. gathering. Those present at the meeting had the pleasure of seeing a rare video tape of Bing's Oslo concert from August 1977 - a show which certainly brought back many memories for me of those final Palladium concerts of September and October of that fateful year.

What lies in store for us in Britain is unclear although there are definitely more Buddy Cole tracks to come from Ken Barnes, and a further 13 shows from the B. B.C. The major British record companies are suffering financial crises, however with consequent cutbacks on releases, notably reissues. So, the likelihood of more LPs of the old Decca masters looks at the moment, to be slim.

Any new book about the life and work of Bing Crosby has a number of tests to pass, particularly when the book has received the favorable advance publicity which has been accorded the Ken Barnes' latest product. This book passes most of those tests: it is highly readable, informative, accurate and by and large sympathetic, although never blinkered, account of Bing's career.

The presentation of the book immediately makes a good impression. The cover is illustrated by a familiar but popular color photograph of Bing taken in 1975 whilst he was rehearsing for the BBC "Parkinson" show. Inside, the book's 215 or so pages are generously illustrated by a variety of photographs ranging from the infant Bing up to his last formal photographic sitting 3 days prior to his death.

The book is presented in 5 parts. Part One gives us 24 biographical pages whilst Part Two is given over to an account of how Barnes came to work with Bing in 1974, and how their relationship developed during the last 3 years of Bing's life. This section contains many previously untold anecdotes and gives a highly interesting insight into Bing's approach to his work. A good deal of correspondence between Bing and Barnes is also reproduced. Part Three of the book traces Bing's development as a recording artist, and includes detailed reviews of a substantial cross-section of Bing's recordings. Also included in this part of the book is a complete discography, arranged chronologically, and giving recording dates, song title, song-writers, accompaniment, and where appropriate, duettists. The most interesting part of the discography, however, is the appendix which gives the story of the 1979 recording sessions - that is, the addition of the Pete Moore orchestrations to Bing's vocals, originally recorded with Buddy Cole in the mid-1950s. This appendix briefly outlines how the recordings, of these tracks were carried out, and lists the 72 titles which have, so far, received this treatment. Part Four of the book concentrates upon - "Bing - The Film Actor", and is mainly comprised of a filmography showing cast, production details and soundtrack songs for each of Bing's films. The fifth and final part of the book features sheet-music of 10 songs recorded by Bing at some stage of his career.

Anyone wishing to argue with reviews of Bing's recordings, will have plenty of opportunity here. Having heard Ken Barnes speak on a couple of occasions I know he is not particularly fond of the early 30s Bing.

There has also been some debate already among British Crosby fans as to whether 26 pages should have been given over to sheet music. Some argue that the numbers who read music are small, and that the value of these pages is limited. I have some sympathy with that view, although my major criticism of this nature, is of the 48 pages Ken gives over to the discography. To my mind, it falls between two stools. The omission of all of the matrix numbers, alternative takes, and the unissued recordings reduces its value to collectors, whilst the detail already included, as to song writers and accompaniments, perhaps makes it already too involved for the general reader, who, I imagine, will thumb through it, or at best read it in detail only once.

But to be critical is largely to split hairs. Without a doubt the book is a must for all Crosby fans, and with the possible exception of the fine and admirable "Bing - A Lifetime Of Music" by Laurence Zwishon, is probably the most important literary work about Bing for many a long year.

POSTSCRIPT: I understand that most of the first printing has already sold out in the U.K. - and that publication in the United States is planned in the not-too-distant future. KC

BOOKS REVIEWED BY MERRIL WILLSOHN

Let's open this section with a couple of observations about two other book reviews in this issue - Ken Crossland sent a review of Ken Barnes' book, "The Crosby Years," from England, and at about the same time John Salisbury was preparing his first column for us, named "The Crosby Years," which, not suprisingly, contained a review of Ken's book, "The Crosby Years." Each reviewer makes valid points about the book - pro, and con. John, from his years of experience, picks out the more serious omissions - omissions that might not even appear as omissions to a lesser reader. Ken, being younger, grants extra points just for the fact that a new, attractive book has been written about Bing at a time when the press has been emphasizing the possibility of books not so attractive or so complimentary, being written. Ken Barnes, however, is less a historian than a writer whose own personal likes and dislikes obscure his vision. He plays down the "early" Bing, the voice that made all subsequent years in the public eye, and in the public ear, possible. John points out the inclusion of lots of sheet music - "which is fine if you play an instrument, or if you sing like Bing" - or if you haven't the drive to perform the amount of creative writing to fill the pages. There's a lot of bread crumbs, and not very much meat, in the meat-loaf. Ken Barnes was well in the position to write the definitive book about Bing. Now, it never will be written, for those with first-hand knowledge haven't the writing skills necessary. Ken has the skills, and he also had and has access to the knowledge. And in closing this "more-in-sorrow-than-in-anger" appraisal, why must people who know better repeat the mistakes of others who don't? I refer to the trap Ken fell into by printing a mostly complete and mostly chronological list of Bing's records, and calling it a Discography - without master identification, alternate take identity, record label, or record number? All of the necessary information was available to him in England - and it was carefully ignored. It's an expensive disappointment, when you pay 9 pounds, 95 pence net for filet mignon, and then get meat loaf. Good, even excellent meat loaf, but meat loaf.

AMERICAN ENTERTAINMENT - A Unique History of Popular Show Business: This book is included here, Joseph Csida and June Bundy Csida even though it first appeared in 1978, at the somewhat impressive price of \$30. However, it has now appeared across the country in Dalton's and similar book stores, at the cut-rate price of \$9.98. This makes the book an impressive bargain for anyone who is interested in the entertainment field. The book is mainly reprinted pages from Billboard magazine, with succinct recapitulations heading each of the six Parts. Part Six, "There Was Always Music", and to a lesser degree, Part Five, "Technology, Conglomerates, and Superstars" has much material about Bing and his contemporaries, and the whole book is a trip into an unfamiliar land for the non-professional. Recommended, if you can find it.

AND THE BANDS PLAYED ON - An Informal History of British Dance Bands : You can't be a serious student of Bing Crosby without understanding all about the American Dance Bands prior to the Big War, and you really couldn't understand them unless you knew something about the British Big Bands, who influenced our bands as much as ours did theirs. Also, comparisons of styles - instrumental and vocal, need looking into to fully appreciate what your elders heard when they tuned in to the radio, or when they saved up to take the one and only to the ballroom. Bing and other US singers get their fair mention in this book, and you'll be introduced to one or two "Bing Crosby"s of England in the process. A soft cover book, apparently available only through the United Kingdom. Do you have musical friends in England? Write them a letter!

THE ALTERNATE BING CROSBY - The Book of Bing Crosby Alternates: Here is a book which will have you pulling your records out to check the master numbers - which will have you playing them to see which alternate or alternates you have - which will open up an entirely new field of Crosby collecting to many of you - provided you have access to this book. As one of the many long-time Crosby collectors who often thought it would be wonderful if someone else would write such a book, your editor can appreciate the work that went into assembling all the necessary alternates, either originals or on tape, and the spending endless hours in listening, and then listening again, to two seemingly identical masters, only to finally discover that there are minute, identifiable differences that set them apart for all time. Some of the differences will delight you; some are so apparent you'll wonder why you never before knew they were different..but in any event, you will feel kindly toward Colin Pugh ever after going through this fine book just once. A must, available from Reg Bristo at a reasonable \$8.00 via air mail - and quite reasonable, when you consider its rather limited appeal, and the difficulty of compiling such a book, knowing in advance it will not be a revenue producer. **HIGHLY RECOMMENDED!**

ALISTAIR COOKE - THE AMERICANS For more than 30 years, Alistair Cooke has been beaming a weekly, 15 minute radio program to the homeland, sharing his observations of the American scene with his devoted listeners in England.
Alistair Cooke
Knopf - \$10.95, US Some fifty of these talks have been selected, grouped together in

a glossy, attractive book, subtitled "Fifty Talks About Our Life And Times. He ranges far and wide, and here's a chance to see and hear what he has been saying behind our backs, and in front of, during the last 30 exciting years. He covers such as Nixon, Michelle Marvin, subjects such as Watergate, feminism, Christmas in Vermont. The universal ingredient is interesting fact, told in Cooke's interesting, dry fashion. His chapter headings are sometimes uninformative, such as "Two for the Road", broadcast December 23, 1977. This five-page chapter starts out: "At the risk of seeming to take a short trot through a graveyard (something only Dickens in one of his familiar morbid moods would do at Christmastime) I should like to say something about two tremendous figures who recently went off - along with Johnny Mercer - into immortality. Or upon what Mercer, that most poetic of jazz lyricists, called "the long, long road." He then tells charming anecdotes about his acquaintance with Groucho Marx, and With Bing Crosby. Not too much about Crosby for the money, but a good book nonetheless.

As a companion piece, Music For Pleasure has released a two-cassette album of Alistair Cooke's reading of eight chapters from the book. This is titled "Letters from America", read by Alistair Cooke, MFP 7055. The eight chapters are "The Summer Bachelor"; "Glenn in Orbit;" "Now Here Is The Nightly News;" "Grow Old And Turn Radical;" "Alcatraz;" "Two For The Road - Groucho And Bing;" "The Hawk And The Gorilla;" and "Workers, Arise! Shour 'Fore'". Probably available only through your friends in England, but the book is available here.

LATE NEWS FLASH

Just as we went to press, we received a letter from Michael Crampton, one of the real fine Crosby people in England. He states that "John Joyce will be in contact with you soon to make any possible arrangements about Club Crosby members obtaining their copy."

Michael continues: "I feel it is fundamentally important that this first hard bound venture is supported well, since in the long term the intention is to cover the non-commercial songs, the films, and ultimately the revised ROAD TO BING CROSBY. If the costs of the first book are covered, then the next publication will be assured, and so on. May I appeal, Al, for you to support this first publication, the quality of which we hope will speak for itself."

We reproduce here the order form information sent with Michael's letter. It is hoped the book will be published by Christmas; however, the size of the printing will depend somewhat on advance orders. Present owners of the MiniDiscography and the A to Z of Bing Crosby know the quality of the information contained in these two books, and all serious students of Bing, and all record appreciators will find their Crosbyana collection enhanced by having this new book.

PLEASE address your letters, and have your postal money orders or International money Orders made payable to John Joyce, at the address given.

The reprint of the Minidiscography and the A to Z of Bing Crosby is now in the process of being published as one volume.

It will be presented in a printed and bound volume, A5 size.

It is hoped that this will be the forerunner of all future ICC publications.

The new book will be called 'BING - JUST FOR THE RECORD', the authors are John Bassett and Bert Bishop, and it will be available before Christmas.

As a big demand for this publication is anticipated and as the first edition is limited, early application is advisable. The cost will be £3-50 (UK) including postage. Cheques should be made payable to: John Joyce, ICC A/c., and orders sent to:

J. Joyce
C/o John Joyce & Son
Saltmeadows Road
Gateshead
Tyne and Wear
NE8 3AH
ENGLAND

A LETTER FROM AN OLD FRIEND --



"Crosbyana"
6, Castledine Road,
Anerley, London,
SE20 8PL ENGLAND.

May 25th. 1980

Dear Al,

I have just finished reading BINGANG March 1980 and I was so impressed by the quality and standard of production that I felt I had to write to you and express my admiration and appreciation of your efforts.

As explained in this "new" issue of BINGANG, this is the first issue under the auspices of yourself as President and Editor aided by my old friend Herb Bootman and Morton B. Miller undertaking the tasks of Secretary and Treasurer. Indeed a most formidable team who have set a truly high initial standard.

As you know, I produced "THE CROSBY COLLECTOR" from issue 1 to 67 over a period of some eight years and I think I know something about producing a quality magazine designed to appeal to intelligent people. I am sure that you and scores of other readers (a circulation in excess of 995 before the famous C.C. folded) remember my by-line "The magazine for the discerning enthusiast, collector and appreciator of Bing Crosby" and I feel sure that you and BINGANG in the future will carry on that tradition.

The whole format and contents of your excellent first effort are first class and I was particularly impressed with articles from Gordon Wall (A letter from Down Under - Six Movie Shorts), Vernon Wesley Taylor (Kenny Allen interview), Wayne Martin (Bing's Blue Label Deccas) and several other contributions which space will not permit me to list in full. All excellent material which will be greatly appreciated by the discerning reader who has read so much "fan" material in the past that he or she is now sick of hearing what Bing ate for breakfast or the colour of his golf jacket.

Whilst I am sure that your quality magazine will attract writers and contributors of merit who have something important to say discographically and factually about Bing Crosby, I am also aware from my own experiences of Editing a Crosby magazine that there comes a time when you need an article or two to fill space. Therefore I would like to assure you that if you feel the need to use or reprint any articles or contributions previously printed in "THE CROSBY COLLECTOR" then please feel free to do so. I assure you that I shall be proud to think that any material I have published in past years is considered worthy to be reproduced in your magazine for the benefit and enjoyment of other Bing collectors and appreciators.

Finally, the very best of luck for continuing success ... if subsequent issues are as good as the first, you have no fears!

Sincerely

Ralph S. Harding
Ralph S. Harding

CARTOONS REMEMBERED

BY KEITH PARKINSON

("Gregg Hammond's letter on page 46 of the March 1980 BINGANG inspired the enclosed article. Use it if you wish, in whatever format you choose.")

The opportunity of anticipating cartoon from the early 30s is difficult, and a reliance in the memories of cinemagoers of that era is usually all we have to go on. A 1932 cartoon with the title of "Crosby, Columbo, and Vallee" causes the mind to boggle. Could it have anything to do with the elusive or non-existent "The Romantic Rivals"? Was Bing's voice used on the soundtrack? There is a little background information available: The cartoon was made for Warner Brothers, and forms part of a series with the general title "The Mani-hacks." The fortuitously named Harman-Ising pair - Hugh Harman, Rudy Ising - presided over a unit devoted to turning out "picturizations" of current song hits, mingled with the adventures of a character known as Bosco. The cartoons were made from 1930 through 1935.

A 1934 Harman-Ising cartoon was made for M_G_M as part of the series "Happy Harmonies" with the title "Toyland Broadcast." During its 7 minutes running time, a toyshop comes to life and a toy soldier acts as a compere for station ABC as the toys perform. Bing appears as a jack-in-the-box, the Boswell Sisters as dolls, singing "Boop-oop-a-doo" and Paul Whiteman as Humpty Dumpty conducting the clockwork Sambo Jazz Band.

"Hollywood Steps Out" was a thirties colour cartoon showing caricatures of movie stars such as Clark Gable, The Three Stooges, and Humphrey Bogart. Bing was also featured, and the voice imitations on the soundtrack were impressive.

The Paramount cartoon unit frequently featured Paramount contract players. In the mid-forties, the Saturday Evening Post strip "Little Lulu" was brought to the big screen, and in 1947 the cartoon, "The Baby Sitter" was shown. The story tells how Lulu is assigned a baby sitter, and her attempts to keep baby in his cot leads to a dream sequence. This finds Lulu at the Stork Club - a night club for babies - where the stage show features napped versions of W. C. Fields, Bob Hope, Jerry Colonna, and Bing.

It was probably in the 1940s that Columbia made "Witty Kaddy". For some reason the film was not made available to United Kingdom distributors until 1961. In its 6 minutes running time the film depicts Hope and Crosby as golfers. In one part they have a contraption which transmits golf balls from holes in the green into a basket. Bing and Bob then procede to paint the balls white and sell them as new balls fortwenty five cents. If keen golfers can recall when it was possible to buy a new golf ball for twenty five cents, it might help to accurately date the film! The cartoon ends with both golfers clouting each other with golf clubs. It is unusual to find Columbia promoting the contract players of a rival studio (Paramount).

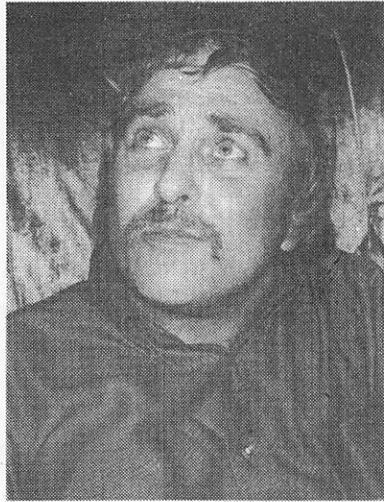
Paramount Pictures had a star for longer than Bing was contracted to that studio. He first appeared in 1933 in the cartoon "Popeye the Sailor" and he lasted as a cinema attraction until 1957, during which time the studio saw the advantage of allowing him to publicize their other contract players. I well remember Popeye at the North Pole singing "June in January" in a cartoon made in 1934 called "Shiver Me Timbers." Whether it had its original release with Bing's "Here Is My Heart" - the film in which the song was featured - I don't know. When "Double or Nothing" came out in 1937 Dave Fleischer directed a Popeye short based on the song introduced by Bing called "It's the Natural Thing to Do." The film opens with Olive Oyl in the Kitchen whilst Popeye and Bluto battle it out in the back yard. A telegram arrives from the Popeye fan club reading "Cut out the rough stuff - and act morerefined - that's the natural thing to do." Popeye and Bluto make an effort to reform but the film ends with a massive brawl whilst "it's the Natural Think to Do" is heard on the soundtrack. In 1954 Paramount released the cartoon "Popeye's 20th Anniversary." Bob Hope hosts a testimonial dinner in the film, which gives Popeye an opportunity to show the assembled guests some clips from his earlier Popeye films. A publicity still from the short shows Bob Hope presenting Popeye with a cup engraved with the word "Spinach" whilst seated around a table are Olive Oyl, Jerry Lewis, Dean Martin, and a very sleepy-eyed Bing.

The Popeye cartoons were produced for Paramount by the Fleischer Brothers Max and Dave. Additionally, they worked on a series called "Screen Songs" which featured popular songs of the day. Not surprisingly, Paramount arranged for as many of the song titles as possible to come from their own movies. The series faded in 1938, but from 1934 onwards songs from Bing's films were used on five occasions: 1934, "She Reminds Me of You"; "Love Thy Neighbor"; 1935, "I Wished on the Moon"; "It's Easy to Remember"; 1936, "I Can't Escape From You".

Over at Warner Brothers, Bing was represented in at least five of their cartoons which featured Hollywood personalities. In "What's Up Doc" (not the 1971 live action movie) Bing is seen alongside Edward G. Robinson, Jack Benny, and Al Jolson, whilst in "Curtain Razor" it's Bing and Al again, this time with Frank Sinatra. Frank Tashlin, who found fame as a comedy director in features in the 1950s, served his apprenticeship in the WB cartoon department. He directed "Swooner Crooner", with Bing and Frank again. In this one they are portrayed as roosters. The cartoon was made shortly after the US entered the Second World War, and its theme showed how singers could speed up egg production on the assembly line. Another cartoon, "What's Growing, Doc" is probably the most interesting of the bunch. Directed by Bob Clampett, in 1942, it is a fascinating blend of live action and cartoon at an Oscar ceremony. Bugs Bunny is convinced he'll be honored as best actor, and does impressions of Bing, Bette Davis, and Edward G. Robinson, before drumming up support for himself. The winner is James Cagney, a Warner Brothers contract player, naturally. The earliest Warners cartoon of interest I have traced has the interesting title "Bingo Crosbyana!" Unfortunately, the only detail I have encountered is that it was directed by Friz Freling.

Which seems an opportune time to call a halt, and ask readers for details of the latter film, and any other additions to the foregoing, which will probably be but the tip of the iceberg as memories are searched.

ON THE RECORD



We gave you a short run-down on Lance in the last issue of BINGANG. Lance is one of the younger "retirees" from our ranks, but he brings an active and refreshing perspective to his writings. In addition to his keen musical knowledge, his ad agency experience allows him to cut to the heart of the matter when he puts on his critic's eyeglasses, and the results are unquestionably the carefully considered opinion of a fair review of all sides.

We must have Lance write for you of his experience with "dust-bin research" - the early day version of "get-a-record-inexpensively". Before present-day collector's stores, the collector had to really dig to get an addition to his collection. We talk about collections having been junked, when they are thrown away. How often, however, were big and important acquisitions started from the acquisitions from junk.

If you acquire unusual, new records that you'd like to have reviewed in BINGANG, please send particular attention to Lance, care of BINGANG. Here on the West Coast, we always get new releases on a timely basis - and sometimes, not at all. Lance will appreciate your contributions to his column, and will acknowledge as much as is possible in these pages. If there are older records or sets that you'd like to have reviewed again, for historical purposes, we'll try to include at least one such case in each column.

AND NOW, OFF THE RECORD!

BING CROSBY MEMORIAL SOCIETY TRIBUTE RECORD NO. 2

This record is available only from the Bing Crosby Historical Society in Tacoma, Washington, and was produced by Vernon Wesley Taylor and William P. Osborn. The record, a 4-number 45, contains "The Anthem of the Clams;" "I've Got The Girl;" "Why Do I Like You;" and "It Might As Well Be Spring." The "Anthem" is hilarious, a welcome addition to Crosby-on-disc. Privately recorded as an "in-group" number, the sound quality is fine, and Bing is backed by a recognizable adept vocal group. In presenting "I've Got The Girl" here, Bing's first record, and billing this remastering of it as "startling", we are presented with a disappointment. The results, far from being startling, (the recording was slowed down a bit, ostensibly to make the lyrics more easily recognized) are almost identical with other presentations of this master. True, they do point out that the boys Bing and Al, do sing "I've Got A Girl" in the first line of the first chorus, but hardly constitutes a lyric change. The record labels of Bing's (and 5 other artists' labels too) all say "I've Got The Girl", they all sing "The", and they all sing it in the key of F, like the sheet music - and like Bing and Al do, although the producers seem to feel it was speeded up. For it fellows, in their first records, they sounded like the Chipmunks naturally - they weren't speeded up in the recording process. Oh, well, it's still a good item for anybody who doesn't have it already. The record from which they took "Why Do I Like You" was in regrettably poor shape. With one thousand copies issued, there must have been at least one copy available that wasn't beat up. I know of one collector here in California who has 11 mint copies. Why did they opt to use their copy, which is so noisy? Bing and George Burns come across hilariously in "It Might As Well Be Spring," a routing from one of Bing's radio programs. Burns has aptly been called "a comedian's comedian." It's a shame that there wasn't space enough to permit using the entire sketch, but the bit that is used comes across as very very funny. Cost of the record is \$6.00, and it's worth it.

COME RAIN OR COME SHINE BING, BUDDY COLE, PETE MOORE PHILLIPS 6359 013

England presents another "new" Bing record - one we can be thankful for. Bing comes across in good voice and good spirit on the twelve selections included, and the added accompaniment is loud in spots, and definitely not great. None of the titles of this record have ever been released commercially before, being recorded by Buddy and Bing with the intent that they were to be used later for radio usage only. Most of the songs are evergreens, and Bing, as always, treats the melodies with respect. Although the vocals were recorded in Hollywood circa 1955-57, the Buddy Cole Trio is augmented more than 20 years later by Pete Moore. I may stand alone in finding the Pete Moore orchestra less than dazzling - I personally would prefer the original Buddy Cole Trio, unaugmented - all three were fine musicians - but Bing is in excellent form in the numbers on this record, and if he had been "augmented" by Sgt. Pepper's Lonely Hearts Club Band, I'm sure Bing's voice would come through to make it an enjoyable record. Try it. In spite of what's said above, you'll like it!

COME SHARE THE WINE
UNITED ARTISTS G 30294

With the exception of the title song, "Come Share The Wine", every single track on this album has appeared before, many quite recently. The title song is a good, melodic, and listenable song, by itself. Here in the States a handful of songs have been reissued over and over again, while a large block of songs - including some of Bing's best performances - lay idle and forgotten. Usually, on LPs, one new tune would be included - and to get this one song, you'd have to buy what you already had. It distresses me very much to see this reprehensible practice now being adopted abroad, particularly in

England, which we have come to regard as the serious collector's friend. Included are "Mr. Keyboard Man - The Entertainer," from the Bing-Astaire LP. "Cabaret", "Change Partners" "Something To Remember You By" and the eight other titles are still reasonably easy to acquire in the original LPs. "Come Share The Wine?" If you're a wine buyer, this is like buying a case, and finding one split and eleven empties. If you must have every song Bing ever recorded, this record is recommended. But I consider it a rip-off.

IMMORTAL BROADCASTS PRESENTS BING CROSBY AND DUKE ELLINGTON -
SECOND GREAT PERFORMANCE, BING CROSBY AND NAT KING COLE
BONSARD RECORDS 601

Another of the weirdly named labels (Amalgamated?) containing two radio broadcasts. The Ellington show has two songs from "Here Comes The Groom" (Accentuate the Positive,

and "Let's Take The Long Way Home", so I assume the year is 1944. Eugenie Baird, The Charioteers, and John Scott Trotter assist Bing on his musical numbers, while Duke Ellington, minus his or any other orchestra, contributes a rousing version of "Frankie and Johnnie" on the piano. This write would have liked a little more of Duke, together with Bing, but its still a good show, with Bing in fine form. Warmly recommended.

Side Two features good jazz piano by Nat King Cole, in a broadcast from the early forties, when the King and his trio were making a solid impression on the jazz crowd. Eugenie Baird, The Charioteers, and Trotter make their contributions. Bing comes off singing almost like a boy soprano, due to some flaw in the mastering. The Trio plays "Paper Moon", "If You Can't Smile and Say Yes, Please Don't Cry And Say No", and "Sweet Georgia Brown". Bing sings medlies from "Road to Zanzibar" and "We're Not Dressing". In spite of mechanical flaws, both sides make the record worth its price of \$5.99.

THE RADIO CAVALCADE OF 1936
SIDE TWO: BING CROSBY AND JIMMY DURANTE

In our copy, the label for Side One got onto Side Two, and vice versa, but anyway, the real Side One isn't a Crosby item at all - it features Kay Thompson, Harry

Richman, Joan Blondell, Dick Powell, and Gertrude Niesen - not Bing.

Side Two (the real Side Two) features Bing with the late great comedian Jimmy Durante. This was one of Jimmy's better nights, and he nearly eclipses Bing. When Jimmy decides to run for president, the show loses its last scrap of dignity, and becomes an all-out romp for Jimmy and Bing. Jimmy sings the opening bars of "Where the Blue of the Night", a highlight of the record, and Bing sings "That's My Desire" as Frankie Laine could never have conceived it. The Master sings "I Wonder", "I Wonder Who's Kissing Her Now", and other evergreens. I honestly found the Cavalcade side to be a loss, but Bing and Durante offer so much to please, that this record is well worth the purchase price. Add it to your collection!

READERS' DIGEST "BING SINGS AGAIN"
RD'S SECOND COLLECTOR'S EDITION ALBUM

By the time you receive this BINGANG, you will probably have received word direct from Reader's Digest about their second invasion of the Collector's Edition field. Like

all of the albums produced by and for Reader's Digest, this is a handsome boxed set, and none of the songs included in the First Edition are duplicated here - for which thanks be given! (See my fulminations above about "Come Share The Wine!") There is no information in the album, or in the promotional material about the masters, or labels included, but a review of the material will show that radio and/or television material has been included. In this respect, this set does duplicate some of the material, radio and television, recently issued by other labels. But lets not carp about these isolated cases - the total impact is wonderful, particularly for the more recently arrived Bing afficianado, who hasn't had the opportunity to collect these items in their original mode. The songs are grouped under covering titles, such as "Crosby At The Movies;" "Crosby On The Air;" "Remembering With Bing;" "El Bingo South Of The Border;" "South Sea Islands Bing;" "Bing Swings Again;" "Bing Back At The Ranch;" "Fancy Meeting Bing Here;" "Shamrocks, Shillelaghs, and O'Crosby;" "Bing Salutes Some Other Crooners;" "Bing And Friends". The bottom line on the promotional brochure says it all: "Send For a Legend. Send For the Singer We Grew Up With."

ROBERT W. MURPHY, 131 EAST 35 STREET, BROOKLYN, NEW YORK 11203, Has a large Crosbyana collection for sale - over 1,000 78 rpm records, from "I've Got The Girl" in 1926 on - Mello's "Bing Discography" listing Bing's records from 1926 to 1950 - hundreds of glossy movie stills; signed letters; magazines featuring Bing from the 30s and 40s; sheet music; the list of records for disposal is too long to include here, but it is full of rare items - just one sticker: Robert wants to dispose of the 78s to a single bidder. For anyone wanting to make a bid on the entire collection, write to the Editor for a listing of all the records by label name and number. This grouping includes "Soft Lights and Sweet Music"!

I NEVER MET BING FACE TO FACE, BUT

JIM SAUKAS writes to tell us of this bit of Crosbyana: "In early October, 1976, I'm at McGuire AFB, New Jersey - the cargo we are to pick up for delivery to Germany will not be ready for another 24 hours - so it's off to New York City!! After looking for Crosby records in the numerous stores around the Square, I stop in to visit a bit with an old friend who works behind the desk at the USO - and that is when I find out that Bing will be on stage at the Uris Theater during December. A quick check with the ticket office at the Uris reveals that tickets will be available late November. Once back in Charleston S.C. plans are made for the trip to see Bing. It will be 1500 miles round trip - 1400 of which can be through snow and ice, but it is my first chance, ever, to see Bing in person - and we are going! Period! A phone call to the Uris in late November, and I am lucky enough to obtain front-row center seats! The weather cooperates, and on a Thursday evening, the wife and I are seated at the theater - the orchestra plays "Where the Blue of the Night" - and Bing runs on stage - and comes up directly in front of us! After a few words, it's into his first song, and within moments this master showman has the whole audience in the palm of his hand - and keeps them that way until the end of the show. What a fantastic experience! Truly, an evening one never forgets. Unknown to me, my wife had written to Bing - telling him of my hobby, and of all the years I have spent collecting his records in countries throughout the world, etc.

Late January, 1977, I return to Charleston from another flight - my wife meets me at the base, and during the course of our conversation as we drive home, she says: "I have a surprise for you, waiting at home". After all the years we have been married, I know it is impossible to worm information out of her, so - after we arrive at the house, and my bags are inside, she hands me this package - return address, "Bing Crosby-etc." - like a kid at Christmas, I open the package. Inside - a blue suede-covered book - titled, "Bing" - written by Ted and Larry Crosby - First Edition -1937. Opening the book - on the first page - "To Jim - Every good wish -Bing" and a card "To Jim -Bing". Needless to say I treasure that book - and my wife - whose letter to Bing made this possible! Where Bing got the book, I can't say."

Stanley Wayman, of Danbury, Connecticut, writes: "In the fall of 1964, October to be exact, we were returning East from a visit to the famous Harrah's automobile collection in Reno, Nevada; we were (my wife and I) just a short distance from Elko, when a Mercedes-Benz SL 300, I recall, bearing California license plates passed us. I was able to identify the driver, unmistakably, as BING. That would be the only time that I would see Bing, although I always wanted to see and greet him in person - but I never did. But,

"After his death, Bing Crosby was referred to as a "good Christian man." Maybe that was because he was in the habit of doing good things for people - like the time several years ago - when Mr. Crosby treated me to dinner.

I was in San Francisco, a young drifter down on his luck, with no money, no food, and friendless. Like many other street people it wasn't long before I was standing in the long lines outside "St. Anthony's Dining Room". This was a Catholic street mission that daily gave meals to the hungry poor. I don't know how they did it but they always tried to give us good food.

Anyway, I distinctly remember, on this particular day, looking up at the old billboard over the front doors of "St. Anthony's" and seeing the words: "Today's meal courtesy of Bing Crosby" I believe it was his birthday or something and he had apparently chosen to share his prosperity with some of San Francisco's poor. As I gazed at those words, I had a warm feeling in my heart for the "old crooner." I wondered if it were possible that somewhere back in his own life he too had encountered some lean, hungry times and had never forgotten how it was.

I know some people say that all good works are done from selfish motives. That famous people support charities as a tax break, or to get publicity. But there are good men who do things out of the goodness of their hearts, and I think Bing was one of them."

(The foregoing was spotted by member Carl Fields in THE CATHOLIC DIGEST for April, 1980)



Lakeport, California (AP) Patron saints change, it would appear! In this small lake port city, recently, rumor has it that Bing Crosby will be abroad this halloween - or at least a pumpkin - head that bears a strong resemblance to Bing.

Marston Tolton claims to have seen the smiling countenance of Crosby duplicated on one of last year's pumpkins, and offers this photo as evidence. He did not say who wielded the knife, or supplied the bow tie, pipe, and straw skimmer, but it looks like "Trick or Treat" at the Tolton home will be a sure thing this year.

HAVE YOU SEEN THIS?



The following appear
in
BROTHER, CAN YOU SPARE A DIME?

James Cagney	Orson Welles	Winston Churchill
W. C. Fields	Humphrey Bogart	Bessie Smith
Loretta Young	Cecil B. DeMille	Louis Armstrong
Ginger Rogers	Vivien Leigh	Duke Ellington
Al Jolson	Nelson Eddy	Douglas Fairbanks
Will Rogers	Joe Louis	Dick Powell
Fredric March	Cab Calloway	Charlie Chaplin
Bing Crosby	Paul Robeson	The Andrews Sisters
Clark Gable	John Dillinger	Woody Guthrie
Gary Cooper	Count Basie	Dorothy Lamour
King Kong	Tarzan	Bob Hope
Rudy Vallee	Merle Oberon	George Raft
Billie Holiday	Eddie Cantor	Max Schmelling
Shirley Temple	Fred Astaire	Wendell Wilkie
Ku Klux Klan	Huey Long	Fiorello La Guardia
Jack Benny	The Marx Brothers	Walter Houston
Cary Grant	Walt Disney	Frankie Darrell
James Stewart	Irving Thalberg	Ina Rae Hutton
Lana Turner	Janet Gaynor	Jack Warner
Franklin D. Roosevelt	Marlene Dietrich	Carole Lombard
Eleanor Roosevelt	Gen. Douglas MacArthur	Joseph Kennedy with
Herbert Hoover	William Wellman	lack. Bobby and Ted

Produced by Sandy Lieberson and David Puttnam
Written and Directed by Philippe Mora
A DIMENSION PICTURES RELEASE



A DIMENSION PICTURES RELEASE
© 1975 by Dimension Pictures, Inc.

"BROTHER, CAN YOU SPARE A DIME?" Sung by RUDY VALLEE • BING CROSBY • AL JOLSON
(background • nine clubs • unemployed migrant workers • nobles)

"BIG ROCK CANDY MOUNTAIN" Sung by HARRY K. MCCLINTOCK (HAYWIRE MAC)
(background • nobles • romances)

"NOW'S THE TIME TO FALL IN LOVE" Sung by EDDIE CANTOR
(background • marathon dancers • unemployed)

"TEN CENTS A DANCE" Sung by RUTH ETTING
(background crowd in restaurant)

"LONG HAIR PREACHERS" Sung by HARRY K. MCCLINTOCK
(background demonstration in Washington, D.C.)

"MY FORGOTTEN MAN" Sung by JOAN BLONDELL
(musical number)

"WE'RE IN THE MONEY" Sung by GINGER ROGERS
(musical number)

"THE DRUNKARD SONG" Sung by RUDY VALLEE
(background crowd drinking in bar)

"ANCHORS AWEIGH"
(musical number & background sailors)

"HOORAY FOR HOLLYWOOD" Sung by JOHNNY 'SCAT' DAVIS
(musical number & background shots of Hollywood)

"DOWNTOWN UPROAR" by DUKE ELLINGTON
(background crowd shots of Harlem)

"BEI MIR BIST DU SCHON" Sung by ANDREW SISTERS
(background shots of US in 30's • carnivals • dancers • Empire State etc.)

"WHEN THE BLUE OF THE NIGHT" Sung by BING CROSBY
(background shots of N.Y. skyline • Hindenberg)

"SHOUT AND FEEL IT" by COUNT BASIE
(background shots of Madison Sq. Garden's dance contest • New Year's Eve celebrations.)

"YOU'RE THE TOP" Sung by ETHEL MERMAN
(background shots of crowds and F.D.R.)

"WE'RE OUT OF THE RED" Sung by ENSEMBLE VOCAL
(musical number)

"CALIFORNIA HERE I COME" Sung by AL JOLSON
(background shots of Hollywood)

"NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT" Sung by BESSIE SMITH
(background unemployed • floods • street shots.)

"EVERY MAN A KING" Sung by INA RAE HUTTON
(musical number)

"JEEPERS CREEPERS" Sung by LOUIS ARMSTRONG
(background shots of crowd)

"FRANKLIN ROOSEVELT'S BACK AGAIN" Sung by J. COHEN/T. PALEY
(background crowds • shots of F.D.R.)

"HI DE HO" Sung by CAB CALLOWAY
(musical number)

"DUST CAINT KILL ME" Sung by WOODY GUTHRIE
(background dust storm)

"JEALOUSY BLUES" Sung by BILLIE HOLIDAY
(musical number)

"VIGILANTE MAN" Sung by WOODY GUTHRIE
(background strikers • riots)

BING: his appearances in three world war 2 propaganda films BY HOWARD LEVINE

Ask anyone who has collected the records of Bing Crosby for more than two or three years who Howard Levine is, and he or she will look at you pityingly, pat you on the shoulder, and then take you to a quiet corner to explain the facts of life to you. Back when there were no real experts on records and/or record collecting, Howard was an expert. Doctor J. H. T. Mize, in writing one of the very first books which attempted to offer a useful discography of Bing's records, the Doctor's forward states "The author was again given valuable aid in adding some 51 new songs, 105 reissue numbers, and 13 albums to the discography, and in making several corrections, by the alert Decca Corp. and by Mr. Howard Levine." This was in 1946, and was the second time Howard had help add to the documentation of Bing's work.

More recently, even the new collectors have seen Howard Levine's name listed as the party who supplied the priceless shellacs to Columbia, for its CBS Collector's Series Volumes I, II, and III. also, for Bing's Hollywood; also, for the CBS Hall of Fame; also, for the Paul Whiteman and Orchestra featuring Bing Crosby. Not only is his knowledge of Things Bing the source of information - his collection is also somewhat staggering in content and coverage.

With this background, we are pleased to present this article, written by Howard Levine, about some little-known movies that featured Bing, and some discs prepared from the soundtracks of these movies. Howard has provided labels, so when you rummage through those piles of old transcriptions, you will be able to recognize the records described in the following paragraphs.

THE ROAD TO VICTORY

A Warner Brothers Production
Made and Released in 1944

This was a one-reel propaganda film made for the War Activities Committee, and featured many film stars, including Cary Grant, and Charles Ruggles. Bing Crosby appeared in the film, and sang the title song.

MUSIC: "The Road To Victory" (Frank Loesser)
Bing Crosby/Gordon Jenkins Orchestra

RECORDS: The sound-track version of "The Road To Victory" was issued three times in Australia. First, it was introduced on a ten-inch 78 RPM shellac, with a red, white and black label, Process Recording, made by Australian Columbia, Matrix no. 51713 (see figure 1). This issue had the incorrect title "Buy Another Bond Today." Secondly, it was issued with the corrected title "The Road To Victory", again by Australian Columbia (see figure 2). Thirdly, it was issued on a twelve-inch, 33 1/3 RPM vinylite, Private Club, Limited Edition LP, titled "Going Hollywood, Volume 8", which is a slightly edited version (instrumental portion only) of the previously issued Australian Columbia 78 RPM record.

OTHER: There is a twelve-inch, 78 RPM record issued by the United States Department of The Treasury. Bing Crosby sings "The Road To Victory" accompanied by Gordon Jenkins and his Orchestra. This recording is very different from the sound-track version, to the extent that not only are some of the lyrics different, but Bing also makes a "pitch" to buy War Bonds. (fig. 3)

In addition to the sound-track version and the Department Of The Treasury Transcription, Bing Sang "The Road To Victory" on several of his Kraft Music Hall shows, one being that of September 16, 1943, and I believe there were one or two other times Bing sang it on the KMH shows.

ALL STAR BOND RALLY

A 20th Century-Fox Production
Made and Released in 1945
Directed by Michael Audley

This was a one-reel film made for the War Activities Committee and the United States Treasury Department. It was released for the Seventh War Bond Drive.

In the film, Bing sings and makes an appeal for War Bonds. He is followed by Frank Sinatra who sings "Saturday Night Is The Lonliest Night In The Week", while Bing is seen peeping from the stage wings, as if envious of Frank's talent. Others to appear are Bob Hope, Betty Grable, Harpo Marx, Jeanne Crain, Linda Darnell, Fibber McGee & Molly, Harry James and his Orchestra.

MUSIC: "Buy Buy Bonds" (Jimmy McHugh, Harold Adamson) sung by Bing Crosby, with Harry James and his Orchestra.

"Saturday Night (Is The Lonliest Night Of The Week)" (Jule Styne, Sammy Cahn)
Sung by Frank Sinatra.

RECORDS: Here we are interested only in records made of Bing's song, "Buy Buy Bonds". The sound-track version was issued three times - twice in Australia, and once in the USA. First, it was issued on a ten-inch, 78 PPM shellac, red, white and black Process Recording made by Australian Columbia, Matrix S1771 (figure 4). This issue also carries the number PP 969 on the label, and the song title reads: "Buy A Bond." More or less simultaneously with the Australian Columbia issue, it was released in the U. S. A. by The Treasury Department War Finance Division. This label has the number B42536 and it states: "Bing Crosby with Harry James Orchestra." (figure 5). This is a twelve-inch, 78 PPM vinylite pressing, and it is identical to the Australian Columbia ten-incher. It is a single-sided pressing. More recently, it

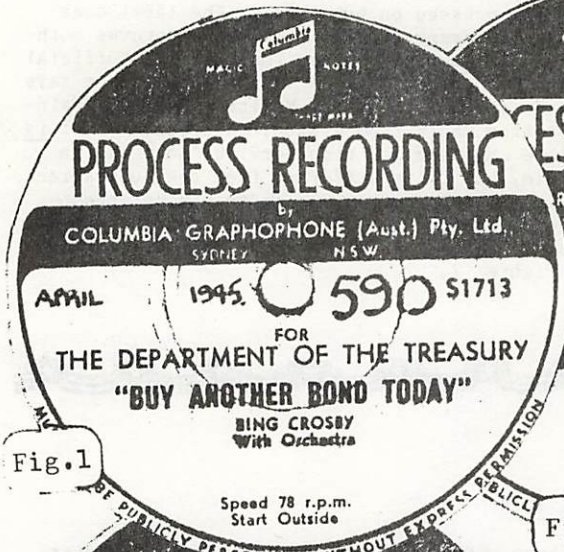


Fig. 1



Fig. 2

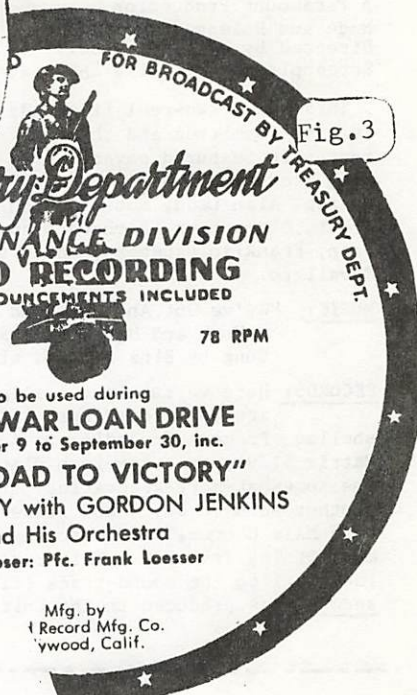


Fig. 3

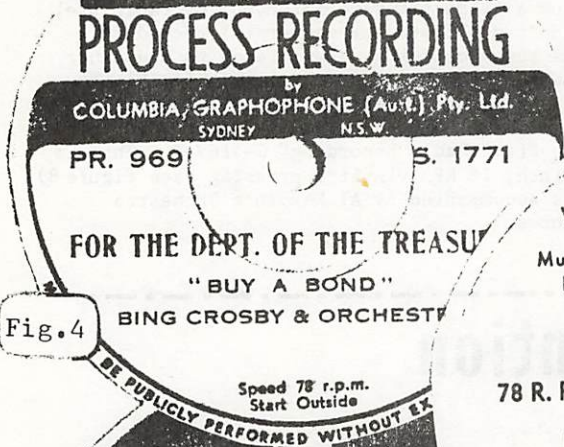


Fig. 4



Fig. 5

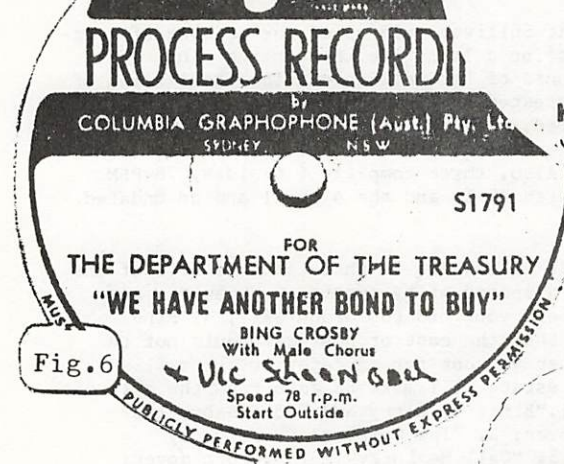


Fig. 6



Fig. 7



Fig. 8

was issued on a twelve-inch, 33 1/3 RPM vinylite Private Club, Limited Edition LP titled: "Going Hollywood, Volume 8." This uses the same sound-track version as the two previously issued 78 RPM records. With the exception of the slightly-altered title ("Buy Buy Bonds" vs. "Buy A Bond"), there doesn't seem to be any difference except on the labels.

HOLLYWOOD VICTORY CARAVAN

A Paramount Production
Made and Released in 1945
Directed by William Russell
Screenplay by Melville Shavelson

This was a two-reel film made for the War Activities Committee and the U. S. Treasury Department. It featured several film stars, including Bing Crosby, Humphrey Bogart, Bob Hope, Betty Hutton, Alan Ladd, Robert Benchley, William Demarest, Diana Lynn, Barbara Stanwick, Olga San Juan, Franklin Pangborn, Dona Drake, and Carmen Cavallero.

MUSIC: "We've Got Another Bond To Buy" (Jimmy McHugh and Harold Adamson)
Sung by Bing Crosby, with Male Chorus

RECORDS: Here we run into a slight problem - there are two recordings. First, a 78 PPM shellac Process Recording by Australian Columbia, Matrix S1791, on a ten-inch disc. The label bears the somewhat-more-grammatical title, "We Have Another Bond To Buy", and states "Bing Crosby, with Male Chorus," and also says "for The Department Of The Treasury. This record appears to be identical to the sound-track (figure 6). The second was produced in the United States - a

twelve-inch, 78 RPM vinylite record with the same recording pressed on both sides. The label does not make reference to any film (which proves nothing, but it does give other information: "Official Victory Loan Song", No. RR 12450, and further says "Bing Crosby and the U. S. Maritime Service Training Station Choir from Avalon, California." It is possible that the Maritime Service Choir was in the film, but it is different from the Australian disc, so it is questionable as to whether the American version was taken direct from the sound-track, as the Australian version definitely was. (see figure 7.



BONUS ITEM

There were also songs recorded for, and distributed by, the Treasury Department, which were not from a film, but were intended for radio use, and didn't duplicate any commercial recording.

One such recording, and related to the other songs which promoted War Bonds, is: "I'm Saving A Dime Out Of Every Dollar" (Ralph Rainger -Leo Robin), sung by Bing on Treasury Department "War Savings Staff Radio Recording" G-3169-P. This is a ten-inch, 78 RPM vinylite pressing (see figure 8) Bing is accompanied by Al Newman's Orchestra and Chorus.

special attention

LILLIAN POTTER COLLECTION: In the last issue of BINGAM, Pat Sullivan told us of the passing of long-time Crosby collector Lillian Potter. They had been friends for a long time through the club. We have been contacted by Mrs. Potter's family, seeking to dispose of her collection. The itemization of them all would take too much space from this issue, but interested parties can secure a xerox of the listing by writing to the Editor, and enclosing a self-stamped, self-addressed envelope. The collection contains over 150 Deccas, running from No. 101 through 40039; 13 good old Columbias; 11 Brunswicks; and some Coral, Sentry, and Capitol single 78s. Also, three complete (6 sides, 78 PPM 12" records each) for January 10, 1951; December 20, 1950, with Dixie and the 4 boys; and an undated program with Gary Crosby and Barbara Whiting.

BOOKS FROM THE PRIVATE COLLECTION OF KEITH HYDE, OF AUSTRALIA Elsewhere in this issue we tell of the passing of Keith Hyde; his collection of Crosbyana is being disposed of by auction. Herewith, are books, many out of print for some time, relating to Bing. Send your bid to Gordon Wall, 41 Pine Lodge Crescent, Seaton, South Australia 5023. Bear in mind that the cost of postage should not be considered as included in your bid - it will depend on whether you opt for surface, or air mail - and the postage will be in addition to your bid - else, the estate will make no gain from the sale of the books! All of the following are in excellent condition: 1. "Bing" by Larry and Ted Crosby, 1937 soft cover; 2. "Bing" by Larry and Ted Crosby, 1946, hard cover; 3. "The Complete Crosby", by Thompson, hard cover; 4. "Call Me Lucky", Bing, hard cover; 5. "Call Me Lucky", Bing, soft cover; 6. "I Never Left Home", Bob Hope; 7. "Crosby", Barbara Bauer, soft cover; 8. "My Life With--" Carroll Carroll; 9. "The Fabulous Life of Bing Crosby", George Carpozi, soft cover; 10. "The One And Only Bing", Bob Thomas, 2 copies; 11. "The Complete Crosby", Charles Thompson; 12. "Bing", Charles Thompson (first edition of no. 11) 13. "Bing And Other Things; 14. "The Incredible Crosby", Barry Ulanov, hard cover; 15. "The Films Of Bing Crosby"; 16. "Come Up And See Me Sometime", Mae West; 17. "Louis", by Max Jones and John Chilton; 18. "Bix- Man And Legend; 19. This For Remembrance", Rosemary Clooney; 20. Daily Mail Book Of Golden Discs (includes Bing); 21. "The Great American Singers", Pleasants; 22. "Sinatra and the Great Song Stylists; 23. Guinness Book Of Records; 24. "Gotta Sing, Gotta Dance", Hard cover; 25. "Call Them Irreplacable; 26. The Films of W.C.Fields; 27. "All Talking, All Singing, All Dancing", history of musicals; 28. A Pictorial History of the Talkies.

RECORDS FROM THE COLLECTION OF KEITH HYDE: This paragraph refers only to Keith's copies of the Australian Crosbyana Collector's Library, a Private Label, Limited Edition. These records were limited to 99 copies each, and contain material not usually found on any other label - either unreleased masters, or alternate takes, or early records never on LPs. Also, virtually every song Bing sang in his many films has been remastered beautifully. There are 40 records in the collection, and while bids will be accepted for individual records, an all-inclusive bid would also be given full consideration. These records are as follows:

1. BING AND BUDDY - COLE, THAT IS: 16 Songs with the Buddy Cole Trio.
2. BING AND ROSIE - CLOONEY, THAT IS: 9 solos, 9 duets with Rosie, accompanied by Buddy Cole.
3. BLESS 'EM ALL: 15 World War II songs, mostly from radio.
4. EMPTY SADDLES: 15 western-type songs.
5. GOOD AND RARE I
6. GOOD AND RARE II
7. GOOD AND RARE III Just what the title of the series infers - good, and rare, items
8. GOOD AND RARE IV
9. GOOD AND RARE V
10. PRELUDE TO HOLLYWOOD: Songs from early movies, before real stardom.
11. MOVIE FEATURETTES: All the songs from the Sennett shorts - and good sound, too!
12. JUST A LITTLE LOVIN' I
13. JUST A LITTLE LOVIN' II
14. MUSIC HALL HIGHLIGHTS, 1937-1941 Choice excerpts from the KKH shows of those years
15. MUSIC HALL HIGHLIGHTS, 1943-1945 I.
16. MUSIC HALL HIGHLIGHTS, 1943-45 II More choice items.
17. PHILCO RADIO TIME
18. STRIKE UP THE BAND I.
19. STRIKE UP THE BAND II Numbers on the upbeat, with Buddy Cole.
20. SHHHH, BING I
21. SHHHH, BING II Rare, unexpected items. some of the very best blow-ups.
22. SHHHH, BING III
23. HOLIDAY IN EUROPE REHEARSALS: What goes on at rehearsals when Bing sings the wrong note!
24. through 40. 17 volumes of the songs direct from Bing's soundtracks, all under the title of "GOING HOLLYWOOD", VOLUMES I THROUGH 16, From the Big Broadcast of 1932 through "The Road to Hong Kong, 1962.

FOR ANY OF THE RECORDS ABOVE, MAIL YOUR BID TO GORDON WALL, 41 PINE LODGE CRESCENT, SEATON, SOUTH AUSTRALIA 5023. Figure that postage will be in addition to whatever you bid on the records, depending on whether you specify surface mail, or air mail.

THIS BING BOY

The "Success Story" of BING CROSBY, Romeo of Rhythm, told to you by H. W. SHIRLEY LONG

ALL sorts of cyclonic things whirl into the song-and-dance business. You never quite know what is going to happen next. First it was gramophones, then radio, then talking pictures. Then the radio combined with the talkies to bring about—Bing Crosby.

And in the wake of young Mr. Crosby came the whole tribe of crooners. "Learn to Croon" warbled Bing into a microphone, and straightway every young man or woman with an ache for fame did so. Popular music is always giving press, pulpit, and people generally, something to argue about. There was jazz, then the Charleston, then "hot" rhythm. Now it's crooners.

Following on Rudy Vallée, Bing Crosby has set tongues wagging all over the world with his style of singing. Certainly he is something of a phenomenon. His voice is a "trick" one, but it is the sort of voice that the talkie or radio microphone just revels in.

Playing at Local "Hops."

The rise of this young man to fame is an amazing one. He is a film star who never went through the customary routine of stage, small parts in pictures, then stardom, but jumped to film fame because of the fact that he could sing popular songs over the air in a way that made young men and maidens stay at home to listen.

Bing Crosby is the typical twentieth century troubadour. He started by being just a Voice, and a Name. Then because millions of loud-speakers and gramophones were sending forth his voice people wanted to see him, in person. So he became a screen star.

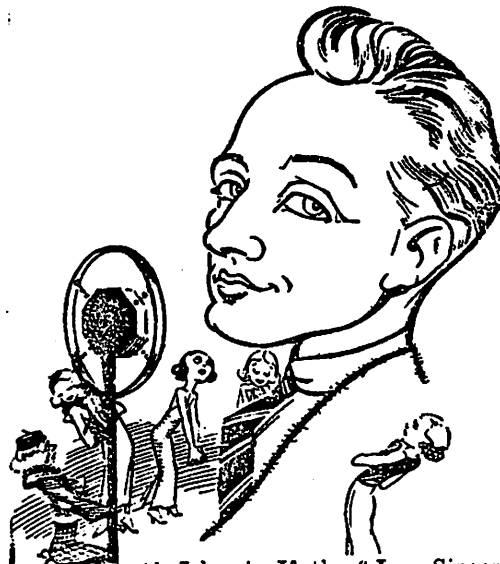
At the very beginning of his career Bing Crosby was just another of the boys who played in the band at local dances, and sang the choruses of the hits of the day. There have been thousands like him.

But Bing had stage leanings, too, so he got himself a job as a "prop" boy in the local theatre of the Middle Western town where he lived. Rather contrary to the usual success story, at least one member of this stage-struck young man's family wanted him to go on the stage. That was Bing's mother, who was herself a fine pianist and singer. She encouraged him, though his father—also a good amateur musician—did not.

The great point about Bing Crosby's career is that he owes nearly all his success to women. It was a woman—his Irish mother—who stood by him at the start. Then when he landed in Los Angeles broke, but young and healthy, it was a woman, who is now a famous American radio personality, who helped him along. Her name is Mildred Bailey. Then Elsie Janis, celebrated music-hall and revue star, gave him a helping hand. To-day, says Bing, it is Dixie Lee, once a screen star but now Mrs. Bing Crosby, who is his greatest help.

And, of course, all the while it has been women in millions who have bought Bing's gramophone records and songs; who have written enthusiastic letters to radio stations and film studios, who have written to Bing himself begging for autographs and pictures.

But, fundamentally, Bing is a product of the dance band world. He is not from Tin Pan Alley, or Jazz Lane. He is newer than that, having shot up in the last few years by a different route. It has always been the men who can sing the songs we like who have "made" talking pictures.



Look at Al Jolson! If the "Jazz Singer" and "Singing Fool" hadn't been a success six years ago, we might not have had talkies at all. And then when the cycle was due for another change—along came Crosby. Yes, the screen owes a mighty debt to the song-and-dance men.

Paul Whiteman's Boys.

But, as I say, Bing Crosby's "success story" is a different one. From his youthful efforts as a local band leader—he ran a six-piece band, what is known in the profession as a "gig" band—Bing decided to try his luck, not on Broadway, as in the story books, but in Los Angeles. Bing turned his eyes westward.

His chum, Al Rinker, to-day a well-known American band man, had a sister in that Pacific Coast centre who was in show business. In a second-hand "flirver," partly financed by Bing's mother, the two set off. Bing had at last decided that his idea of being a lawyer wasn't so good, in spite of father's protests.

Broke to the wide they landed in Los Angeles and that is where Al's sister, Mildred Bailey, came to the rescue, the second "woman-in-Bing's-life." The going was very tough for the two youngsters. They got a café job first, singing in the restaurant every day, and that meant six pounds a week. Then a famous booking agency gave them an audition and put them to work singing in small theatres, music-halls, and picture houses.

Hollywood Steps In.

Hollywood, eyes and ears open for talent and new personality came on the scene and whisked Bing away to Los Angeles again. But what a difference this time, for Bing!

"The Big Broadcast," "Too Much Harmony," "We're Not Dressing," and "She Loves Me Not," soon showed that Bing could act as well as croon. So the song-and-dance world gave the screen another big star.

A short while ago I asked two famous Hollywood stars, Richard Arlen and George Burns (of Burns and Allen) who was their favourite person in the film colony. They both said with-out hesitation: "Bing Crosby. He's a grand fellow."

There is something about this Bing boy . . .

This complimentary but highly inaccurate article was sent to us from England by member Les Street. It appeared in the January 5, 1935 issue of "Popular Music", a weekly magazine. How many errors of fact can you find? Hint: Bing's home is moved several hundred miles inland - mid-west, indeed!

Each of the following clubs play an active part in the preserving the memory of Bing Crosby - his artistry, his appeal to all classes - so that future generations may know and appreciate him as we have. With no reservations, we commend each and every one to you. There cannot be too much of a good thing!!!!!!

THE BING CROSBY HISTORICAL SOCIETY
POST OFFICE BOX 8013
TACOMA, WASHINGTON 98408

Under the presidency of Ken Twiss, also a member of Club Crosby, the society has several ambitious long-range programs - and merits your support. The Society

sponsors a yearly get-together in Tacoma, attended by Crosby people from around the world. Next year's event promises to be the best yet.

THE INTERNATIONAL CROSBY CIRCLE
7, GREENMEADOW CLOSE
CWMBRAN, GWENT NP44 4PJ
ENGLAND

Reg Bristo is Secretary and Editor of BING, a quarterly publication of infinite interest to all Bing enthusiasts. The membership in USA is \$6, or \$10 if you wish air-mail delivery (your editor recommends

it!) To fully appreciate how much Bing meant overseas, you should be a regular reader of BING. International in character.

VICTORIAN BING CROSBY SOCIETY
P. O. BOX 422, SOUTH MELBOURNE 3205
VICTORIA, AUSTRALIA

Bob Machliss is president of this vigorous and growing organization. Members receive four newsletters a year, and they reflect activities that

are the envy of every collector reading of them. Club Crosby has many many members from Australia, and more of Club Crosby members should join ranks with our friends "down under." Membership is \$10 per annum. If you are interested in joining, the VBCS has made it easier for you - Bob Machliss has appointed Richard Pearson, a Club Crosby member, as the American representative for the Society, and new US rates are now \$8, not \$10! American Crosby enthusiasts wishing to join should write to Richard at Post Office Box 1481, Arlington, Virginia, 22210.

THE BING CROSBY PHOTO CLUB
32 FERNDAL AVENUE
WALLSEND, TYNE & WEAR NE28 7NE
UNITED KINGDOM

The club issues a quarterly journal, "Bing Pictorial", which has served as the sales force for the well-known photo service. The Journal has expanded its coverage in recent issues, but still is

your best source of photos of Bing; offerings are listed in each issue. Membership, US, is \$7.00 per annum, or \$14.00, if delivered via air mail.

KATHRYN CROSBY FAN CLUB
1374 BROADWAY # 7D
WEST SOMERVILLE, MASS. 02144

Carolyn Dawson, a Club Crosby member, is the president of this fan club, which was founded with the permission of Kathryn Crosby. As a new club, it needs the assistance that comes

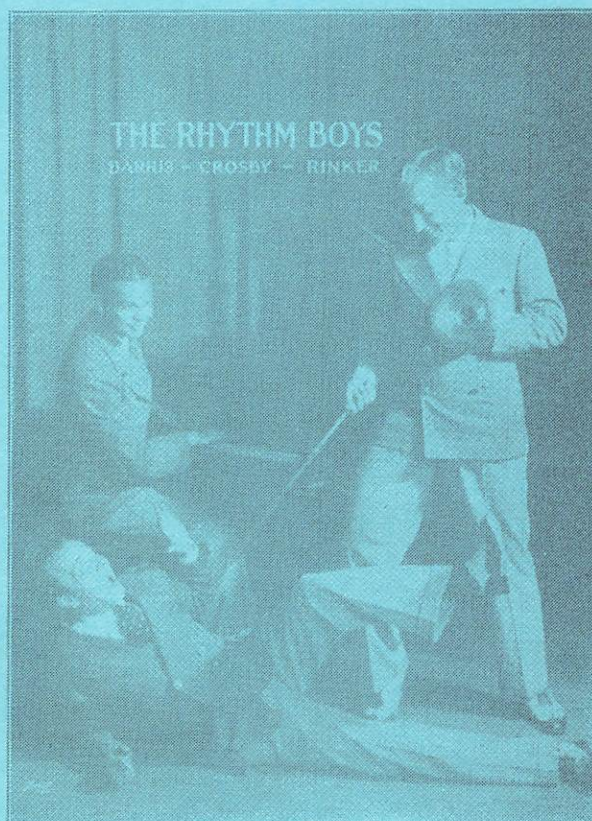
from a growing membership to assure its full potential. The club publishes a semi-annual journal, for a membership fee of \$5. How better to encourage Carolyn than to join now? International memberships available.

WA-DA-DA

(EVERYBODY'S DOIN' IT NOW)
By HARRY BARRIS & JIMMY CAVANAUGH

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With Great Success By

PAUL WHITEMAN'S RHYTHM BOYS



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